

NOTES FROM JOE CAMPBELL: THE MASKS OF GOD

1. It is to be remarked, however, that although an obviously massive influence from the primary culture matrices of the Near East is responsible for the architectural grandeur of the mythology of the Vedas, there is ~~totally~~ a different spirit and line of interest throughout these hymns from anything known to the prayers and myths either of Sumer or of Egypt. For like the Semites, the Aryans were a comparatively simple lot, and when they ~~borrowed~~ borrowed from the priestly orders of the great temple cities of the settled states, they applied the material to their own purpose, which was not the articulation of a complex social unit, since they governed no such state, but specifically, power: victory and booty, aggressive productivity and wealth. ~~Campbell p. 172~~ Now, as we have seen, the mythological

2. Now, as we have seen, the mythological foundation of the Indus ^W~~Civilization~~ Civilization overthrown by the Aryans appears to have been a variant of the old High Bronze Age vegetal-lunar ~~axis~~ rhythmic order, wherein a priestly science of the calendar (COPY)

3. The mythology of later India is not in substance Vedic at all, but Dravidian. stemming in the main from the Bronze Age complex of the Indus. For in the course of years the Aryans were assimilated (though not, unfortunately, their cows); and the principle of order of the cosmic god Varuna - which had been derived, like the Indus forms themselves, from the mathematics of the Near East - assumed supremacy over the principle of the autonomous will of Indra. Varuna's rta became dharma. Varuna's creative maya became Vishnu's creative maya. And the cycles of eternal return - ever turning - returned to grind on for ever. So that the act of will and virtue of the greatest hero god ~~of the~~ of the Vedas (Indra) became only something that should not have occurred. p. 184.

3. Briefly, two prehistoric stages of development ~~form~~ ^{from} what may or may not have been, at first, a fairly homogeneous nuclear community are to be distinguished: ^{fairly}

(a) A stage of common origins, ~~somewhere~~ somewhere in the broad grazing lands, either between the Rhine and the Don, or between the Rhine and Western Turkestan.

(b) A stage of division between a) a Western congeries of tribes, centred possibly in the plains between the Dnieper and Danube, from which there were presently derived the earliest Greek, Italic, Celtic, and Germanic diffusions and b) an Eastern division, centered possibly north of the Caucasus, possibly around the Aral ~~mountainous~~ Sea, from which there stemmed, in time, the Armenians and various Balto-Slavic tribes (Old Prussians, Latvians, and Lithuanians; Czechs, Poles, Russians, etc.), as well as the early Persians and their ~~fix~~ close relatives, the Indo-Aryans, which latter, passing through the passes of the Hindu Kush, broke into the broadly spreading, rich, and waiting Indian plain. p. 175.

4. This imperishable Syllable is all this.

That isto say:

All that is Past, Present, and Future is OM

And what is beyond threefold Time, that, too is OM. Manduka Upanishad. p. 189.

5. The Brahmins derived their strength from the sacrifice. "The sacrifice," it was said, "is the chariot of the gods." Consequently, the Brahmins were the masters, not of men alone, but also of the gods. "Thus are verily," we read, "two kinds of god. That is to say, the gods are gods, and the learned, well-instructed Brahmins are human gods. Between these two, the offering is ~~shared~~sacrifices are for the gods and the fees are for the human gods, the learned, well-instructed Brahmins. The person giving the sacrifice gives pleasure to the gods with the sacrifice and to the human gods, the learned, well-instructed Brahmins, with the fees. And when they are well pleased, these two kinds of god translate him to the beauty of heaven. p. Satapatha Brahmana. p. 190

Deussen wrote in the late nineteenth century, before anything was known of the Indus Civilization; yet he recognized already - as no Indians seem ever to have seen - that between the Vedic and Upanishadic views the difference is so great that the latter could not possibly have been developed out of the former. One was outward-turned and liturgical, the other inward and psychological. ~~The~~ One was Aryan; the other, not. Indeed, as one further text will show, the patriarchal Aryan gods were now to be exposed as mere pygmies in wisdom in contrast even to the Goddess... The old ~~neolithic~~ neolithic Bronze Age Goddess. She appears ~~in the~~ for the first time in any Indo-Aryan document in the following Upanishad of ~~ca. 600 B.C.~~ e. 600 B.C. p. 203

6. When the term brahman, "holy power," from the root brh, "to grow, to increase, to roar," appears in Vedic hymns, it is only with reference to the power inherent in the words and meter of the prayer; its meaning is specifically "this ~~stanza~~ stanza, verse or line"; as, for example, "By this stanza (anena brahmana) I make you free from disease." The god Brihaspati, priest of the gods, is therefore "the lord (pati) of the roaring power (~~brh~~) (brh), the power of the magical stanzas; and the Brahmins are his counterpart among men; great gods because they have the knowledge and control that apply that power. The employment of the brahman, however, with reference to a metaphysically conceived ground of all being, antecedent to and independent of the Brahminical utilization of that power, we do not encounter until the period of the Brahmanas, and even then only rarely and in the later, so-called "Forest Books." There can be no doubt about it; an alien constellation has made itself known to the Brahmins and is in the process of being assimilated. Nor can it be doubted that the background of this influence stands revealed in the cities of the Indus Valley. In contrast to the liturgical, outward-directed, imitative magic of the Brahmins, first imploring and then conjuring the powers of heaven, earth, and the air in between, through the world-controlling focal center of the fire altar, this other was an essentially inward-turned, psychological awareness of thought, magic, and experience, in which much of what today is known of the unconscious was anticipated and even to a certain extent, along a certain line, surpassed. p. 205

7. And, finally, the god Soma, the sacrifice, was another Vedic figure well fitted for adaptation to the idea of an all-suffusing self. Cut up, yet living in all things, he is consumed by Agni in the fire of the altar. Analogously when food is eaten the fire ~~in the stomach~~ of the stomach digests (i.e. cooks) it. The fire in the stomach is Agni. The food, therefore, is Soma. And when the individual dies, he, in turn, becomes Soma; for Agni consumes him

Notes
on
Siva

①

NOTES

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1. All destroying conflagration of an {aeon's
end. ^{long}
2. Mānikka Vāsagar - Him whose
entrance is Rubies - 1000 roses at
Chidambaram, M leads devotees to
image of Shivam in Golden Court
"That is the meaning" he says, and
disappears melting into image
itself.
3. Vishnu - conch, disc and mace
also - salagram stone - ammonite
from Ganges with spirals & holes.
4. Shri - wife of Vishnu.
5. Hari - Hara = Shiva & Vishnu + ✓
6. Varuni, in Churning of the Ocean
is Goddess of Wine.
7. At churning arose the moon which
Mahadeva seized and set upon
his brow.
8. Ambrosia = Dew of Life.
9. Brahma - The demiurgic creator,
the pristine embodiment of the
Universal Spirit.

(2)

10. Life in the cycle of countless rebirths is like a vision in a dream.... But Death administers the law of time. Ordained by time, Death is the master of all. Perishable as bubbles are the good and evil of the things of the dream. In unending cycles the good and evil alternate. Hence the wise are not attached to ~~either~~ neither, neither the evil nor the good. The wise are not attached to anything at all - Zimmer p. 8.

11. Brihaspati once had composed a treatise on government, in order to teach Indra how to rule the world - "an ancient Code of law bears his name." (Dawson) He now issued a second work, a treatise on the polity and stratagems of married love. Demonstrating the sweet art of wooing ever anew, and of enchaining the beloved with enduring bonds, this priceless book established on sound foundations the married love of the reunited pair - Indra and Shachi. (Zimmer p. 10)
Brahmavaiivarta Purana.

12. The wheel of birth and death, the round of emanation, fruition, dissolution & emanation, is a commonplace of popular speech as well as a fundamental theme of philosophy, myth & symbol, religion, politics and art. It applies not only to life of individual but to the history of society & the course of Cosmos. p. 13

13. According to India the idea of total, or totality, is associated with number 4. "Four Square"

13. C. of Ocean: to extract the elixir of immortality from the Universal Sea.

14. Puranas (ancient, legendary) & upapuranas, like Mahabharata & Ramayana,
15. Mythological Events described take place over & over again - once every Kalpa - every Four billion 320 million years
16. Only after everything has run its course into total annihilation and ~~been~~ there ~~been~~ re-incubated in the boundlessness of the timeless, cosmic night, does the universe reappear in perfection, pristine, beautiful & reborn. p. 20
17. On Time: Type p. 20 - ~~astronomy, geology & paleontology.~~
18. The 3 worlds: Heaven, Earth & the Space in between.
19. The history of the universe in its periodic passage from evolution to dissolution is conceived as a biological process of gradual and relentless deterioration, disintegration, and decay. Only after everything has run its course into total annihilation and then been re-incubated in the boundlessness of the timeless cosmic night, does the universe reappear in perfection, pristine, beautiful, and reborn. Whereupon, immediately, with the first tick of time, the irreversible process begins anew. The perfection of life, the human capacity to apprehend and assimilate ideals of highest saintliness and selfless purity - in other words the divine quality or energy of Dharma - is in a continuous decline. And during the process the ~~hix~~ strangest histories take place; yet nothing that has not, in the endless wheelings of the eons, happened many, ~~xx~~ many times before. This vast time-consciousness, transcending the brief span of the individual, even the racial biography, ~~the~~ the time-consciousness of Nature herself. Nature knows, not centuries, but ages - geological, astronomical ages - and stands, furthermore, beyond them. Swarming ages are her children, but the species is her concern; and world ages are her shortest span for the various species that she puts forth and permits, finally, to die (like the dinosaurs, the mammoths, and the giant birds). India - as Life breeding on itself - thinks of the problem of time in periods comparable to those of our astronomy, geology, and paleontology. India thinks of time and of herself, that is to say, in biological terms, terms of the species, not of the ephemeral ego. The latter becomes old. The former is old, and therewith eternally young. We of the West on the other hand, regard world history as a biography of mankind, and in particular of Occidental Man, whom we estimate to be the most consequential member of the family. p. 20.

(4)

20. Brahma - the inner ruler and cosmic life-spirit of the universal body.

21. Destruction p. 36

22. Dialogues & tales: go straight to his sense through an appeal to his intuition, to his imagination. They stir & feed the unconscious. By an eloquence of incident rather than of word, the mythology is popular vehicle of the esoteric wisdom of yoga experience and orthodox religion. They are effective primarily on a subconscious level, touching intuition, feeling and imagination

p. 40.

In the myths of India we are brought the intuitive, collective wisdom of an ageless, anonymous & many-sided civilization

p. 41.

23. Shiva (Vishnu) as Yogi p. 44

24. The Secret of Maya is the identity of opposites. Maya is a simultaneous - and - successive manifestation of energies that are at variance with each other, processes contradicting and annihilating each other; creation and destruction, evolution and dissolution, the dream idyll of the inward vision of the god and the desolate night, the terror of the void, the dread infinite p. 46

25. Hansa p. 48 - the wild goose

26. Creation p. foot p. 50

27. Hermaphrodite: Time is male Space female

Their union in the Hermaphrodite (Ardanāśvara) is known as Lust (Kāma)

Soma the devoured offering is female, Fire is male - the devourer - The Hermaphrodite is then the cosmic burning (or sacrifice) which is the image of the universe.

The symbolism of hermaphrodite = lingam + yoni
The spark of Love (lust) appears when Shiva & his power (shakti) become one and from the emotion of love springs forth the universe.

28. The Lord of Yoga is shown naked
"clothed in space" (digambara) "loaded with matted hair" dhūṛ-jāti

Since the methods of yoga

Since the methods of yoga, different from those of ritual, are readily available for everyone who want to follow its disciplines, Shiva the Great Yogi is accused by Aryan scripture of being the teacher of the low-born, the god who revealed the secret of the higher truth to those who are unqualified for ritual practice.

26. SHIVA IS THE MEANING, HIS CONSORT THE WORDS.

Maheshvara - Shiva as Lord of Knowledge.

MAHESHVARA ~~Sutra~~ SUTRA.

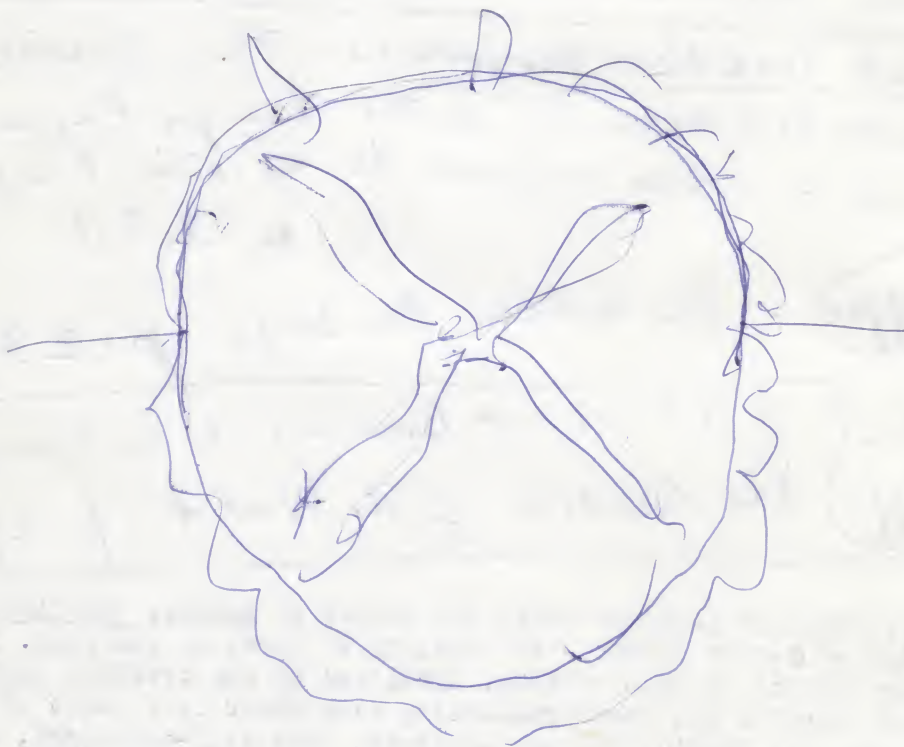
Every science can lead us to the common spring of all the sciences. Yet there are four approaches which are the most direct at the understanding of higher reality - ~~these~~ these are Yoga (or the way of suprasensorial perception), Vedānta, or the understanding of suprasensorial perception

29. Look up Cycle in Zimmer

30. After the universal destruction Vishnu falls asleep, floating on the causal waters - waters of the foetus, eh? when creation begins again Brahma arises. Brahma appears on a lotus having the form of the earth, which springs from the navel of Vishnu. (Lotus stalk = umbilical cord?) p. 235

- ⑥
- ③① The Skanda Purana gives reasons why Brahma is not an object of worship today. One of them is that he was condemned by Shiva never to be ~~worshipped~~ worshiped by mortals because he lied, pretending he had reached the summit of the linga of light. p. 235
- ③② Ritual skill (Daksha) sprang from the thumb of Brahma, who was present when Rudra disturbed the great sacrifice that Daksha performed. This quarrel is described mainly in the Linga Purana, but is often referred to in other Puranas. p. 237
- ③③ Type - The Golden Embryo p. 237
 & p. 238 about Brahma & his daughter.
- ③④ Type The Creation of The World p. 240

35. Absolute first becomes manifest under the aspect of sattva, the first of the three gunas or qualities of cosmic matter - the quality of serenity and calm. In and by itself the divine essence is then resting, unstirred by any creative impulse; all the qualities and energies are counterbalancing each other in a state of harmony without motion. But this static, dormant attitude, this self-contained, all containing sleep of the Absolute, then becomes converted into movement: the lotus ~~expands~~ sprouts from the water, Brahma springs into existence, the universe begins to be evolved. Shiva as Vishnu puts forth as an emanation Brahma the Creator. This is the God under the aspect of rajas, second of the three gunas or qualities - that of activity, fiery energy and emotion. Here the Highest Being ~~manifests~~ unfolds the phenomenal world out of his own substance. Then a third aspect develops, that of strictly destructive aspect, bringing about the periodical dissolution of the universe. Kala-Rudra is a personification of the divine substance under the aspect of tamas - the quality or principle of darkness, obstruction, anger, dullness, sorrow. According to Samkhya philosophy, cosmic matter (prakriti) becomes manifest in the three gunas (sattva, rajas, tamas) and these in turn produce the five elements from the intermixtures of which are generated all phenomenal forms.



36. Hindu wisdom accepts the doom and forms of death as the dark tones of a cosmic symphony, this tremendous music being the unutterance, paradoxically, of the supreme quietude and silence of the Absolute. In the Hindu spirit, as in this granite masterpiece, there is an ultimate, marvelous balance between the dynamism of manifestation-process -- constant evolution, and the serene, static repose of eternal being. This monument is meant to teach the total union and coincidence of all kinds of opposites in the one, transcendent source. From it they pour, and into it they again subside Z p.136

37. In stone and bronze, again and again, this classic theme of the God and Goddess reappears, variously inflected, in the monuments of Hindu art. The God and Goddess are the first self-revelation of the Absolute, the male being the personification of the passive aspect which we know as Eternity, the female of the activating energy, ~~shakti~~ shakti, the dynamism of Time. Though apparently opposites, they are in essence one. The mystery of their identity is stated here in symbol. The God is he whom we have beheld threefold in the monument of Parel; he who dwells in the "root-figure" of the lingam. The goddess is the yoni, mother - womb of the ever cycling universes endlessly extending in space, of every atom in the living cell. She is called The Universal Power, shakti Durga, Parvati, Kali etc. She has her living counterpart in every woman, as the God in every man. Z p.140 Shri Yantra.

38. Maya and Shakti Z. p.24 - 26

39. Shri Yantra in color

40. ^{from the point of view of} Bodhisattva or Buddha-mind there is only one essence, Buddhahood, enlightenment itself, the indescribable state or essence that is attained when all the products of Maya-ignorance has been transcended. TYPE rest. p. 145. Z.

41. \downarrow Tatha - tã = "the state (-tã) of being 'so' (tathã)." Tathã means "yes, so it is, amen"

Tatha - tã is adamant (vajra).
Vajra also = thunderbolt.

42. The mighty Middle as Elephantã, the mighty magnificent apparition of the Bindu ("the drop" i.e. the Absolute) serenely multiplies the primitive archetypal polarity that is forever producing the Maya of the world. Z p. 149.

43. Shiva is 2 things, 2 opposite things, archetypal ascetic + archetypal dancer. Copy Z. p. 167

44. Tandava vs. lãsyã Z. p. 171

45. Pãśu = beast "a follower of Shiva" (good shepherd) = unitary person
the lowest most grateful of Shiva worshippers = spiritually broke vs. rich or

46. Four of the nine "moods" or "flavors" (rasa) of the Hindu system of rhetoric (poetry) - four at least are blended in the sculpture of Shiva at the Natarajah temple at Perur (Fig. 39 Z). They are the heroic (vira), the wild (raudra), the charming (sringara), and the loathsome (bibhatsa); for Shiva contains and enacts all possible aspects of life, and his dance is a marvelous blending of the opposites. Z. p.173.
47. The moon is the effulgent cup from which the gods drink the Amrita, the elixir of immortality.
48. For demons use the word titan.
49. The posture of attainment - siddha-asana - is considered the best of all postures... left heel behind testicles (hard pressed) right heel placed upon the penis... which isn't the case with the figure on seal from Mohenjo Daro. Which it resembles. ~~xx~~
50. For the film the Absolute is the Elephanta Shiva or the divine personification of the Absolute - VISHNU, SHIVA AND THE GODDESS.
51. The moment Rahu tendered Jalandhara's demand that the Goddess should be delivered to him - the Shakti of the universe to become the tyrant's principal queen - Shiva countered the challenge. From the spot between his two eyebrows called The Lotus of Command (ajna-chakra) where the centre of enlightenment is located and the spiritual eye of the advanced seer is opened - the god let fly a terrific burst of power, which explosion immediately took the physical shape of a horrendous, lion-headed demon. z p.180 (*who later became Kirita mukha*)
52. Rahu became associated with the moon at the time of the churning of the sea for the elixir of life. The moon was the vessel used by the ~~xxxi~~ god and titans for drinking cup. Rahu stole first sip and was immediately beheaded by Vishnu, The drink having passed through the neck and head were rendered immortal, but the severed body decayed. The head ravenous for another has been chasing the cup of the elixir ever since. Eclipses come when he catches and swallows it; but the vessel only passes through the mouth and neck (there being no stomach any more to retain it) and reappears. Whereupon the chase is immediately resumed.
53. TO FOLLOW 51. Read p. 18. The half-lion was left with a painful hunger. When a demon by command of a god is forced to release ~~xxx~~ its legitimate prey a substitute must be found. And the lion was painfully hungry. Shiva suggested it eat its own hands and feet. Forthwith, to this incredible banquet that incredible incarnation of blind voraciousness preceded. Ravished by its congenital hunger, it ate and ate. And having devoured not only its feet and hands and arms and legs as well, it was unable to step. The teeth went through its own belly and chest and neck, until only the face remained. Embodied in this monster is the wrath of the Universal God, who, under the form of Shiva-Rudra (rudra, The Howler, the rearer - the vedic name for Shiva) periodically annihilates the created universe, the wrath and hunger of the cosmic fire that, at the world's end, reduces everything to ash and then itself is quenched by terrestrial rain. "Thou art my beloved son." ~~Shiva~~ said Shiva with satisfaction. He watched silently, but with supreme delight, the bloodcurdling, nightmarish procedure, and then gratified by the vivid manifestation of the self-consuming power of his own substance, he smiled upon the creature of his wrath - which had reduced its own body, joint, by joint, to the nothingness of only a face - and benignantly declared: "You will be known, henceforth, as "Face of Glory" (*ix Kirttimukha*), and I ordain that you shall ~~forever~~ abide forever at my door.

Whoever neglects to worship you shall never win my grace. Kirttimukha first was a special emblem of Shiva and a characteristic element of the lintels of Shiva temples. Presently it appears as decorative device to ward off evil, on various parts of Hindu shrines and in Hindu friezes. It appears in Shiva's crown of matted hair, since in another version of the story the monster was rewarded by being inserted ~~xxxxx~~ into Shiva's locks. In this position it developed into an ornamental finial for the upper decoration of images, and came thence to figure at the summit of the aureole, the so-called gate of splendor (Prabha-mandala) at the back of images. With repetition Kirttimukha became conventionalized and presently was combined with a pair of sea-monsters (makara) that commonly serve the same function as himself. Like the Gorgon head in the tradition of the Greeks, Kirttimukha serves primarily as an apotropaic demon-mask, a gruesome, awe-inspiring guardian of the threshold.

54. GANESHA "Lord of Hosts". In the upper ~~xxxxxxxxxxxx~~ corners of the sculpture are flying two representatives of the suite of hosts and by the pedestal is crouching the divinity's vehicle (vahana) the rat. As the rat makes its way through all obstacles into the security of the granary, there to consume the rice stores of the village household, and as the elephant in the jungle forges mightily ahead, trampling and uprooting the vegetation standing in its way, so Ganesha the Lord of Obstacles Vighna-Isvara breaks a path for the devotee. At the outset of undertakings of every kind, he is invoked. In his left hand he here carries a bowl, full of either rice, on which he feeds, or of jewels, pearls and corals which he showers he showers on his devotees. paunchy and well-off, he is the bestower of earthly prosperity and well-being. But the Face of Glory, jovial, genial and benevolent has ghora-murti, terrifying, devouring and destructive for the reverse of the medal as in the Ganesh from Java.

55. The great divinity whose ~~Fixed~~ "Fixed or Fundamental Figure" is the lingam - Shiva.

56. The three worlds (triloka) the earth, the middle space or atmosphere and the sky--- ancient Vedic conception. or one in the firmament, one in the earth, and one in the atmosphere between. Lord of the Three Worlds - ~~Tripurakantaka~~ -Tripurantaka. Hence, The Supreme Goddess, Devi, who ~~who~~ is the female personification of the total energy of creation is termed "The Fairest of the Three Towns - Tripura-Sundari.

57. Shiva's arrow is the vehicle of his energy no less than the lingam: the two are the same. The arrow that destroyed the mighty keep of the demons, titans anti-gods (asuras) stretching in the form of three fortresses in the three worlds.

58. Along the walls of his major sanctuaries this great god's (Sivan's) ~~heroic~~ ^{heroic} deeds are displayed. In both oral and literary tradition they are retold. Priests and sages at the centers of pilgrimage, the shrines and temples, unfold the panorama of the god's career throughout the course of the mythological history of the world. Yet reposeful, blissful, beyond repose and bliss, transcendent, unknown and unknowable, beyond the twofold wonder of the God and Goddess, Lingam and Yoni, Arrow and Tripura, dwells the One Without a Second, the Absolute. This is that Brahman-Atman, which is intended in all the images and tales. This is that Bindu which is invisible and yet taught through all the visible interdelvings of the triangles. This is that vitality out of which the Phenomenon of the Expanding Form proceeds in irrepressible power. Brahman, the pregnant neuter, is a plenitude - not male or female, ~~or~~ good or evil, but good and evil, male and female. Shiva is its personification. Every flash from the limbs of the whirling Yogi-God, every arrow from Shiva's bow, is quintessentially identical with that divine substance of eternal repose and peace.

59. Shiva's power of destruction is precipitated all around him in the horde of his wrathful "hest"; a swarm of diminutive Shivas, known as "Rudras", after the Vedic appellation of the god.

60. ~~XXE~~ Type VRITRA (the limbless dragon slain by ~~Indra~~ Indra to release from its coils the waters of the cosmos. He was guilty of the most heinous crime (Indra is a Brahmin). Myth developed that he was persued by an implacable ogress. The dismemberment of Vritra, by which the one was made into many (~~expiation~~) at the first sacrifice which was also the act of creation, is the gods' original sin because of which the Regnum has ever since been excluded from the drinking of "what the Brahmins meant by Soma, of which none tastes on earth," otherwise than by the transubstantiation of an analagous draught; and for which an expiation must be made by an analagous draught; and for which an expiation must be made by an ultimate reintegration of the many into one. Both processes, of evolution and involution, are perpetually reenacted in the Sacrifice, whether as ritually and visibly celebrated or as mentally performed throughtout ~~xxxx~~ one's life. AKC.

61. In the myths celebrating Shiva, Shakti is the materialization of the vital power of her spouse. According to the Vishnu formula, the Goddess is the anthropomorphic counterpart of the cosmic golden lotus: Vishnu puts forth the lotus calix and thus begins evolution; Vishnu, recumbent, by sending space ~~forth~~ ^{from} from himself and then filling it with the process of the universe, simply projects the powers that he has been harboring in his belly. The world process is the manifestation of Vishnu's dream.

62. ~~xxxxxxpaptianx~~ The constant projection and externalization of our specific Shakti, vital energy, is ~~xxx~~ "is" the result of avidya, or nescience i.e., not knowing better.

63. Western vs. Eastern philosophy. Phil. of West is purely intellectual, clarifying, labeling, describing, and systematizing the contents of human thought. Indian wisdom based as it is on the ~~xxxxxxdxxxxitx~~ thought-transcending experiences of yoga aims at a total transmutation of human nature and at an altogether new awareness both of oneself and the world.....READ, TYPE 2nd and 3rd paras on Z p.195 Indian symbols of art voice the same truth as Indian philosophy and myth. They are signals along the way of the same pilgrim's progress, directing human energies to the same goal of transmutation. Our task, therefore, as students of Indian myth and symbol, is to understand the abstract doctrines as a kind of intellectual commentary on what stands crystallized and unfolded in the figures and patterns of symbolism and art, and, conversely, to read the symbols of the pictorial script of India's ultimately changeless wisdom.

64. THE BIRTH OF DURGA: From the wrath of gods pouring out in fire from their mouths. z. p.190. (Deyon: Mahishasura).

65. The finest representation of Durga-Mahishasura-mardini is from Java. The classical art of Java of the eighth century and the centuries following stems from southern India. From Malbar and the ~~Pallava~~ Pallava shores in the East. Its seeds were planted by (traders and) immigrants sailing from the Malabar shore. Not only for Javanese art, but also for the early Khmer art of Cambodia. The example set by the Pallava style of India proper and the finest of the colonial masterpieces match the achievements of the motherland. z. 196

66. "Yea, so it is, so be it, amen." (copy) p.145 (Z)
 — "Such - ness, thatness" etc. —
 Jatha - ta (vajra) p.145 (Z)

X The ultimate polarity Nirvāna & Samsāra — Freedom & Bondage

Z. p. 201

standing for universal consciousness,
Ocean = the ubiquitous, subtle element of the
ether (ākāśa) Z p. 202

The ocean represents the "Alogical Immense"

66. ^{goddess} The goddess is red in color, for ~~here~~ here she is creative. Red is the active color. She is the primordial energy, planning and producing the evolution of the universe.

67, COPY, COPY, COPY. p. 201 z. Shiva symbolism delves deeper into the mystery of the Two-in-One than any other Hindu tradition of Shakti worship.... To grasp fully the implications however we cannot simply trust our own resources; we have to study a very recendite Shivaite-Tantric tradition, which is represented in the certain miniatures and their corresponding literary texts. Figure 66 in Z is a representation of the so-called "Island of Jewels" (mani-dvīpa). It is rich with allegorical meaning in every detail. It reveals the pair of opposites, in union with each other, supporting and counter-balancing each other..... This painting is intended to serve as a model or pattern for the guidance of the inward contemplation of the initiate-devotee. It is a yantra. The devotee should let it unfold to his inner vision and then concentrate upon it. He should become imbued with its meaningful features and realize that they disclose the secret essence, the truth, the esoteric reality of the nature of both the universe and his own being.

68, ~~Figure 66~~ According to the principle that the individual being and the universal being are one, all that exists in the universe must also exist in the ~~individual body~~ individual body. All manifestation is based on a fundamental dualism: a male principle known as the Person (Puruṣa) and a female principle, known as Nature (Prakṛiti). The center of the body where the Person lies is the Lotus of a thousand petals; the Center in which Nature-energy, which pervades the universe, is located is the Root Centre at the base of the spine where it lies as if in sleep coiled three and a half times and known consequently as Kundalini, the Coiled. Laya yoga is that process by which the Nature-energy is awakened and made to rise through the six centers along the central artery of the subtle body from the Root center at the base of the spinal cord to the Lotus of a thousand petals at the top of the head where it merges into the supreme Person. The adept being freed from the snare of desires and from imagination and volition attains peace in his mind, now freed from all inclination. And to this purified intellect, the ever-realized, self-illuminated, non-dual Essence appears of itself. "The seeker of re-integration merges his mind, his mental faculties and the breath of life into the object of his contemplation, or into the inner sound. As we have seen, the inner sound can be made manifest by the practice of breath-control. "The mind is the master of the senses, the life breath is the master of the mind, the master of the life-breath is its emergence. The merging of the mind is achieved by listening to the inner sound (Hayha Yoga Pradipika). Shiva the Eternal (Sada Shiva) speaks of one hundred and fifty thousand forms of Laya Yoga which exist in the world. (Yoga Taravali)

FINALLY IT BECOMES LIKE THE TINKLING OF BELLS, A FLUTE, A LUTE, OR A BEE
When the mind is stilled, even if breathing remains slightly active, the inner sound soon begins to be heard.

These sounds can be hair raising. The head grows giddy, the mouth fills with saliva.

but the adept unheeding proceeds on his way!.... Soon the adept forgets the inner sound ~~and~~ which surrounds him and merges into the Principle of the Word (śabda). Then a sound never before heard rises in the heart and pervades all. Danielou Yoga p. 91

69. Exfoliation of Shiva Trinity
70. This symbolism of the Tantra. (Shivaite Tantra Philosophy).
71. Brahma, the demiurgic creator. (Demiurge - Gr. demiourges - In Plato's philosophy, a ~~gubernatorial~~ subordinate deity, the creative spirit who made the world.
- ~~Kali~~ The Black One
72. Kali/is the feminine form of the word kala meaning "Time" - Time the all-producing, all-annihilating principle, in the enflow of which everything that comes into ~~being~~ existence again vanishes after the expiration of the brief spell of its allotted life.
73. Creator vs. Creatrix.
74. Just as the Creatrix is visualized as surrounded and supported by an ocean, so also this negative, annihilating aspect of Mother Shakti. There is a vivid description in the Tantra texts particularizing the details of the form in which she is to be known. She is standing in a boat that floats upon an ocean of blood. The blood is the lifeblood of the world of children that she is bringing forth, sustaining, and eating back. She stands there and sips the intoxicating warm blood-drink from a cranial bowl that she lifts to her insatiable lips. This is the "other aspect" of the red mistress of the island of jewels and of the crystal-clear blue waters. Z. p. 213.
73. TYPE p. 205 Zimmer. Second para on.
74. Sakala and Nishkala Shiva. The former is the absolute in full actuality, the latter is the Absolute in its transcendent, dormant, quiescent state - mere potentiality, the Void, Zero. Z. p. 204.
75. Sakala Shiva bears on his head the crescent of the moon. This moon, this tiny sickle of the crescent, is here to be understood as symbolizing the first utterance of sound, that is to say, the first manifestation of sound: ether, space, the most subtle and first-born of the five. As the primary element of sense-perception, associated with the pristine ether, this "sound" (nada) represents the State of Power. It is experienced by the yogi when he plunges deep into himself. It is made manifest in the heartbeat. And since the microcosm is finally identical with the macrocosm, when the yogi hears the nada, this Sound of Power, he is listening to the heartbeat of the Absolute; this is the universal Life Power as made manifest within his own ephemeral frame. He is coming very near to the final experience of the Absolute itself. Sakala Shiva throbs with the resounding Sound of Power because he is in immediate contact with the active, creative, feminine principle. Since he is pure consciousness, spontaneous Self-Illumination (Sva-prakasha), he is white. The goddess above him, his own energy (shakti) helps him to display himself ~~xxxp.205~~ as the universe, which is both being and becoming. He is the immaculate spirituality of the Self, shining forth of itself; she is the former of forms. It is he who illuminates the forms that she has evolved. Z. p.205
- The absolute brahman regarded in and by itself, devoid of this activating, vitalizing energy, this precreative, cosmogenic impulse (maya) is but a corpse.
76. ~~Nishkala Shiva is the state in which the Absolute shows its infinite potentiality~~ Just beneath the veil of Maya, ~~xxxp.205~~ the magic mirage of the universe, dwells the Absolute, ~~under its dynamic aspect~~ And the energy of Maya is precisely the energy of that Absolute, under its dynamic aspect. Shakti, the Goddess, emerges from Nishkala Shiva, so that he may show forth the totality of his potentialities, as the moon its orb. Z. 209.
77. Nishkala means "without parts". His eyes are closed, and this figure is not so much radiant white as colorless. As applied to Shiva, it denotes the Absolute in that state

which is ~~nothing~~ which nothing comes to pass. Nishkala Shiva is the unchanging, sterile Absolute, ~~but~~ devoid of every urge of energy towards precreation and cosmogenic transmutation. This is the Absolute as sublime lifelessness, primary and ultimate inertia, the supreme void; here nothing whatsoever throbs or stirs.

78. ~~TYPE Z. 202.~~ The two paras. beginning with The ocean represents the "Alogical Immense".. It is an expanse, dormant in itself, and full of all potentialities. It contains the germs of all conflicting opposites, all the energies and features of all the pairs of co-operating antagonisms. And these energies concentrate and evolve here at the center, in the Island. Out of the dormant, quiescent state they move here to creation.

The ocean, standing for universal consciousness, is comparable to the ubiquitous, subtle element of the ether (akasa) -akasha -, which constitutes, substantially, all space, and supplies the stage for all subsequent evolution and development. The Island, in contradistinction to this surrounding fluid, is regarded as the metaphysical Point of Power. It is called "The Drop" (bindu) the first drop, which ~~expands~~ spreads, unfolds, expands, and becomes transmuted into the tangible realm of our limited consciousness and the universe. Z. p. 202.

Shiva symbolism delves deeper into the mystery of the Two-in-One than any other Hindu tradition of Shakti worship. That is what makes it particularly interesting and illuminating. The motif of the union of opposites here is orchestrated with piercing harmonies. To grasp fully the implications, however, we cannot simply trust our own resources; we have to study a very recendite Shivaite -Tantric tradition, which is represented in certain miniatures and their corresponding literary texts. Fig. 66 in Z is a representation of the so-called "Island of Jewels" - Mani Dvipa. It is rich with allegorical meaning in every detail. It reveals the pair of opposites, in union with each other, supporting and counter-balancing each other. This painting is intended to serve as a model or pattern for the guidance of the inward contemplation of the initiate ~~devotee~~ devotee. It is a yantra. The devotee should let it unfold to his inner vision and then concentrate upon it. He should become imbued with its ~~meaningful~~ meaningful features and realize that they disclose the secret essence, the truth the esoteric reality of the nature of both the universe and his own being.

79. The three figures - Nishkala Shiva, Sakala Shiva, and Shakti Maya - superimposed as they are, one upon the other, can be read either upward or downward as, respectively, the evolution and involution of the Absolute in its unfolding and reabsorption of the universe. Nishkala Shiva is the Absolute, the divine essence in and by itself, beyond event and change, inactive, dormant, void. Sakala Shiva is the ~~Absolute~~ state in which the Absolute shows its infinite potentiality for differentiation into the universe. Shakti-Maya is the energy ~~potentially~~ of the Absolute making itself manifest, its static repose transmuted into precreating energy. Thus reading the picture from ~~top~~ bottom to top, the Absolute evolves through three aspects of gradations, passing from

the pole of inertia, complete inactivity and voidness, to that of infinite activity and dynamic differentiation, the universe teeming with its creatures and abundant in its variety of forms. Reading from top to bottom, on the other hand, the three figures express in abbreviation the progress of the yogi-initiate from normal consciousness to the realization of self. They outline the way back from the experiences of the senses, the awareness of the intellect, first to the plenitude of supra-individual consciousness, the radiant and pure essence of Sakala Shiva, and then finally to a complete self-absorption in the utter void, Nishkala Shiva, unconscious of itself in supreme quiet.

The symbolic pattern is meant to guide the initiate in a process of introvert regression to the state beyond all attributes, limitations, and characterizations. This psychological process occurs in time and space. Time and space, however, are but categories of our individual, limited consciousness, the most elementary limitations or frames of our human perception and conception, they do not apply to the transcendent Absolute. What appears to the human mind of the adept yogi as a sequence or gradation of antagonistic ~~xxxxx~~ states - proceeding from the Maya of normal individual consciousness (the Shakti at the top) to the experience ~~xxxxx~~ of the highest self (Shava beneath) - is not a sequence at all, from the standpoint of the Absolute. The three are only aspects of a single, unique and eternal ~~xxxxxxxxx~~ essence. The truth is voidness and everything and nothing. Through concentrating on this truth, the initiate should ultimately come to realize the basic identity of the individual personality with the universal Self. What is mortal in himself and what is imperishable he should know to be one. What is changing and what is above change he should discover to be coincident. Thus he should learn at last to accept ~~xxx~~ the Maya of his transient, frail existence as a dynamic radiation of the Self-Eternal. p.210x 209. Z.

80. MAYA, Zimmer p.203.

81. The image of Natesa (The Dancing Lord), who appears in a circle of flames above a trampled human body, represents the triumph over the blindness by which man in his passage through the world forgets that he is part of the Eternal Being. - Jean Filliozat.

82. Cosmogony - the origin & evolution of universe which is now included in cosmology which also includes the content and organization of the universe.

83. The start of the explosion some billions of years ago takes on a special significance; it all matters was then in the form of sub-atomic particles at a high temperature, we could never expect to discover by observation today what occurred before then. That is, the beginning of the explosion was a "beginning" in a broader sense; it can be considered the universe was created then. p. 584
George Abell, Exploration of the Universe.

(1)

Coom

Primal Rhythmic Energy

? { Tandava - Shiva + Devi in burning grounds
Rudra dance
Nandana - Natarajah

in the Golden Hall of Chidambaram or Tillai

— the Center of the Universe

King of Actors

Hairstyle ^{Braided locks from Shiva} Cobra, crescent moon, Ganga, wreath
of Cassia leaves - from Shakti's garland

— Bracelets, Anklets, finger & toe-rings

This cosmic activity is the central
motif of the Dance (Vide)

The crematorium where Natarajah dances
akshara

Omkhara + **Azhkara** - the contrasting
splendor never separate from
the Omkhara

World Cycle

The crematorium, the burning-ground,
is the place where the ego is destroyed,
illusion & one's deeds are sent up
in flame & smoke. That is the
meaning of the Tandava Dance of
Natarajah & Kali.

is Parvati
who killed demon
Durga

Durga - from the radiant flames
that issued from the mouths of

Brahma, Vishnu & Shiva.

Kali - Kal = time + she killed time
she is wife of Shiva itself

Shiva's Shakti or his female
Destruction in Hindu belief implies newly

Under this character of restoration
is represented by the phallus alone

or with Yoni his Shakti
or his female energy.

Phallus - alone
or +
female organ
representative of
his shakti
or female
energy
Siva as naked
ascetic Dig-ambara
- "clothed with the
elements
or

Ihava - Jati
"loaded with
matted hair"
or
Rudra "destroying
& dissolving power"

Kala - Time

Mahakala - Great Time

Uma - Light

- (a) The ^{Hindu} ~~Ind~~ ~~is~~ is traced to the sun. — ~~creation~~
one of his names is Treyitenu (Three bodied)
which signifies his triple capacity for producing
forms by his genial ~~the~~ heat, preserving them
by his light or destroying them ~~with~~ by the
concentrated force of his igneous matter.
AUM or OM (incorrect) is also ~~represented~~ ^{known} as p. 114
- (b) Trimurti - Triple Form ⁴ ~~is~~ ~~also~~ ~~known~~ ~~as~~ ~~the~~ ~~sun~~ traced to sun
(creation p. & d.)
- (c) Brihaspati: Perceptor of the Gods.

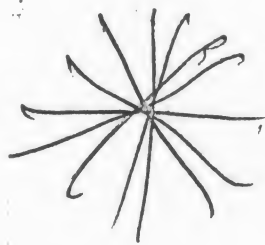
Shiva's dance
became in time the
charismatic image of the
activity of God which any
art or religion can boast of.

TAT TVAM ASI

(Thou art That)

is traced to moon,
Mystic number 7 (from lunar cycle of 28 days,
(multiple of seven) 7 day week, divine number
7, seven Manus, seven sacred rivers,
7 mountains, ~~7~~ 7 island continents,
~~etc etc~~ 7 Mamuk (7x7)
etc etc. SEE Thomas p. 117

Shiva
of
The thousand &
one
Faces



S H I V A

~~/THE~~
OF/ONE THOUSAND AND EIGHT NAMES

SQUATTING ON THE FLOOR, BALI INTERPRETS WORDS WITH FACIAL KEX AND HAND
MOVEMENTS. IT MUST BE REMEMBERED ALL OF THE COMMENTARY WILL BE IN VERSI

Our conception of Time is unlike the West's.
~~But~~
India, as Life breeding on ~~itself~~ itself
Thinks of Time in periods, eons
Like these in geology, paleontology, astronomy.
~~And in the history of the human race~~

That is to say -

India thinks of Time and of herself
In the inescapable terms of ~~biology~~ biology,
Not in terms of the individual, but the ^{noble} species.
^{OM}
the individual gets old, old
But the species IS old.

The West thinks of history as a ^{biography} ~~history~~ of mankind.
She thinks of egos, individuals, lives, not LIFE.
Her will is not to enthrone in our lives ^{and} institutions
The universal play of Nature,
But evaluate, set herself against the play
With egocentric tenacity.
Her traditional humanism
~~is unaffected~~
Is unaffected by her knowledge of
physical and biological sciences.

And when she stumbles across the philosophical implications
 of such knowledge, in the straight, bright light
 Of perennial ~~XXXX~~ Eastern ~~thought~~ wisdom
 She is left cold.

Geological ages, outer space, the passage of stars
 Have no place for her in an *evolved*
 practical philosophy of human life.

An *introduced*
~~A certain~~ Indian God ~~brought~~ *to* India by the Aryans about 1,500 B.C.,
 Indra, had the same confusion about Time, which is long, and Time within
 himself, which was short. ~~Like~~ *Along with* the other Gods of the Aryans he was a
 Nature God - Lord of the Atmosphere, ~~father~~ *Lord of* thunder and lightning,
 storms, the
~~FADE OUT BALI for~~ *director of the falling of* rain, an
 fertility and drought. I guess he was a real person who was deified, as
 has been the custom in India, since he is said to have had a father and
 (he is not uncreate) and he is frequently represented as destroying the
 "stone-built houses" of the ~~archaic Dravidian~~ greatly advanced
 civilization of the Dravidians in the Indus ~~Valley~~ Valley which had
 points in common with the Sumerian and Mediterranean cultures, including
 Egyptian. ~~They~~ *nomads and* They
~~lived~~ *The Aryans were* ~~lived~~ *lived* in tents, ~~and~~ *had* never set eyes
 on city life, and its supporting agriculture. ~~before~~

FADE OUT BALI for The March of the Ants.

~~This is an Indian allegory of the meaning of Time. Indra, the god I
 mentioned, the overlord of the Aryan pantheon, felt so full of might
 and majesty~~

Shiva's, Brahma who is the still void or Zere from which creation starts,
~~xxxxxxxx~~ This idea is supported by the cosmology of modern astronomy.

The day after the visit of the Divine Architect to the ~~Divine Child~~
~~Three - in - One,~~
~~From~~ a Divine Child, carrying the staff of a pilgrim arrived at Indra's
 who was Vishnu
 palace. The boy/greeted his host with a gentle glance of his dark and
 brilliant eyes. He was slender, some ten years old, radiant with the
 lustre of wisdom.

He spoke to Indra with a voice that ^{was deep} ~~as~~ and soft as the slow thunder
 of auspicious rain clouds. "Oh King of Gods, I have heard of the mighty
 palace you are building. ~~xxxxxxxx~~ How many years will it take to accomplish
 this rich and extensive residence? No Indra before you has ever succeeded
 in completing such a palace as yours ~~xxxxxxxx~~ is to be."

Full of the wine of triumph, the king of the gods was entertained by the
 mere boy's pretension to a knowledge of Indras earlier than himself. With
 a fatherly smile he put the question: "Tell me, Child! Are they then so ve-
 many, the Indras and Divine Architects you have seen, or at least heard of?
 The beautiful child calmly nodded. "Yes, indeed, many have I seen." The vo-
 was as warm and as sweet as milk ~~xxxxxxxx~~ fresh from the cow, but the words
 a chill through Indra's veins. "My dear child," the boy continued "I know
 father, your grandfather and his father who ^{was} ~~for~~ Brahma....and Vishnu himse-
 who is the support of Brahma... him too I know!"

"O Indra, I have ~~xxx~~ known the dreadful dissolution of the universe. I
 seen all perish, again and again, at the end of every ^{eon} ~~eon~~. Who will number
 the passing eons of the world, as they follow each other endlessly. Who will
 search through the wide infinities of space to count the universes side by
 and the number of Indras in them all - these Indras side by side, who ~~relig~~

once in all the innumerable worlds. those others who passed away before them. King of Gods, there are among your servants certain who maintain that it may be possible to number the grains of sand on earth and the drops of rain that fall from the sky, but no one will ever number all these Indras. This is what the Knowers know.

~~Out of the cosmic dance of Shiva, out of the rhythm of his whirling~~
~~limbs, beyond the farthest vision, crowding outer space, the~~
the universes

Now, during the discourse of the boy, a procession of ants made its appearance in the hall. In military array, in a column four yards wide, they paraded across the floor. The boy saw them, paused a moment and stared. Then, suddenly, he laughed with an astonishing peal, but immediately subsided into a profound and thoughtful silence.

"Why do you laugh?" stammered Indra. "Who are you mysterious being, under this deceiving guise of a boy?" The proud king's throat and lips had gone dry, and his voice continually broke. "Who are you, Ocean of Virtues, enshrouded in deluding mist?"

The magnificent boy resumed: "I laughed because of the ants. The reason is not to be told. Do not ask me to disclose it. The seed of wee and the fruit of wisdom are enclosed within it. It is the secret that smites with an axe the tree of worldly vanity, hews its roots, and scatters its crown."

The boy smiled and sank into silence. Indra regarded him, unable to move. "O Son of a Divine Being," the king pleaded with him presently, with a new and visible humility. "I do not know who you are. You would

Thus requested to teach, the boy opened to the god the hidden wisdom. "I saw the ants, O Indra, filing in long parade. Each was once an Indra. Like you, each by virtue of pious deeds once ascended to the rank of a king of gods. But now, through many rebirths, each has become again an ant. This army is an army of former Indras."

"Piety and high deeds elevate the inhabitants of the world to the glorious realm of the celestial mansions, or to the higher domains and to the highest sphere of Shiva. of Brahma and Vishnu; but wicked acts sink them into the worlds beneath, into pits of pain and sorrow, involving reincarnation among birds and vermin, or out of the wombs of pigs and animals of the wild, or among trees, or among insects. It is by deeds that ~~either~~ one merits happiness or anguish, and becomes a master or a serf. It is by deeds that one attains to the rank of a king or a ~~Brahmin~~ brahmin, or of some god. This is the whole substance of the secret. This wisdom is the ferry to beatitude across the ocean of hell. As the boy continued his discourse, the king of gods, for all his celestial splendour, had been reduced in his own regard to insignificance. ~~Meanwhile~~ Meanwhile Shiva entered the ~~the hall in his usual dress, that of a Great Yogi, dressed as a~~ ~~man~~ dressed as an ascetic since he is not only the passion whose first stirrings manifests the universe but, also, but he is also the Great Yogi. ~~Indr~~ ~~Indr~~ that a quaint, circular cluster of hair grew on Shiva's chest; it was intact at the circumference, but from the centre many of the hairs, it seemed, had disappeared. ~~There~~

"Whence do you come O Holy Mary What
 XXXXXXXXXXXXXXXX

Meanwhile, another amazing apparition had entered the hall. The newcomer had the appearance of a kind of hermit. His head was piled with matted hair; he carried a paltry parasol of grass; ~~and~~ he wore a black ~~showering~~ deer-skin around his loins and a quaint, circular cluster ~~cluster~~ of hair grew on his chest; it was intact at the circumference, but from the center many of the hairs, it seemed, had disappeared. The saintly figure ~~himself~~ strode directly to Indra and the boy squatted between them on the floor, and there remained, motionless as a rock. The kingly Indra, somewhat recovering his hasty role, bowed and paid obeisance, offering buttermilk and honey and other refreshments; then he enquired, falteringly but reverently, after the welfare of the stern guest, and bade him welcome. Whereupon the boy addressed the holy man, asking the very questions Indra himself would have ~~asked~~ proposed.

"Whence do you come, O Holy Man? What is your name and what brings you to this place? Where is your present home, and what is the meaning of the grass parasol? What is the portent of ~~the~~ that circular hair-tuft on your chest: why is it dense at the circumference but at the centre almost bare? Be kind enough, O Holy Man, to answer in brief, these questions. I am anxious to understand."

Patiently the old saint smiled, and slowly began his reply. "I am a hermit and the Hairy One is my name. I am short-lived, ~~and~~ I have no home and I exist by begging alms. To shield myself from the sun and rain I carry over my head this parasol of grass.

"As to the circle of hair on my chest, it is a source of grief to the children of the world. Nevertheless, it teaches wisdom. With the fall of an Indra, one hair drops. That is why, in the center all the hairs ~~have gone.~~ ^{have gone.} ~~When the other half of the period allotted to the present~~

Zero will
~~the~~ Absolute or ~~the~~ have expired, I myself shall die. O Divine child, it follows that I am somewhat short of days; what, therefore, is the use of a house for me? Everything below the sphere of the Absolute is as insubstantial as a cloud, taking shape as Creation, and again dissolving. That is why I devote myself exclusively to meditating on the lotus feet of Zero, the highest. Faith in the Zero is more than the bliss of redemption; for every joy, even the heavenly, is as fragile as a dream, and only interferes with the one-pointedness of our faith in the Absolute. Shiva, the peace-bestowing, the highest spiritual guide, taught me this wonderful wisdom. I do not crave to experience the various forms of redemption: to share Indra's supernal mansions and ~~joy~~ enjoy his presence, or to be like him in body and apparel, or to become a part of his august substance, or even to be absorbed wholly in his ineffable essence.

Abruptly, the holy man ceased and immediately vanished. It had been Shiva, the Great God, himself; he had now returned to his supramundane abode. Simultaneously, the beautiful boy, who had been ~~fit~~ the God Vishnu, one of the three aspects of Shiva, disappeared as well. The king was alone, baffled and amazed.

Indra pondered, and the events seemed to him to have been a dream. He no longer felt any desire to magnify his heavenly splendor or to go on with the construction of his palace. All he desired now was redemption. He had acquired wisdom, and he wished only to be free. He entrusted the pomp and ~~weighty~~ burden of his office to his son, and prepared to retire to the hermit life of the wilderness. Whereupon his ~~beautiful~~ ^{voluptuous} and passionate queen was overcome with grief.

She sought the advice of Indra's house-priest and spiritual adviser who ~~then~~ then discoursed sagely with him on the virtues of spiritual life, but on the virtues also, of the secular. He gave to each its due. Very skilfully he developed his theme. The royal pupil was persuaded to relent in his extreme ~~resolve~~ ^{resolve}. The queen was restored to radiant joy. The ~~high~~ house-priest, Brihaspati, who had once composed a treatise on government, in order to teach Indra how to rule the world, now issued a second work, a treatise on the polity and stratagems of married love. Demonstrating the sweet art of wooing ~~many~~ ever anew, and of enchaining the beloved with enduring bonds, this priceless book established on sound foundations the married life of the reunited pair.

Thus concludes the marvelous story of how, ~~through the intervention of Shiva~~ ^{through the intervention of Shiva} and one of his attributes in the shape of the God Vishnu, the king of the lower kingdom was humiliated ~~in~~ his boundless pride, cured of an excessive ambition, and through wisdom, both spiritual and secular, brought to a knowledge of his proper role in the wheeling play of unending life.

It is a lovely story which ~~unfolds~~ ^{unfolds} in poetic terms the Indian philosophers' understanding of ~~Space, Time, and Thought~~ ^{Space, Time, and Thought} of Space, Time, and Thought. ~~In~~ the March of the Ants, ~~you understand~~ who had all been Indras, we understand the infinity of Time which ~~emanates from The~~ ^{emanates from The} Supreme Spirit, the Absolute or Zero. When the Absolute manifests itself in Time-Space, ~~Time~~ ^{as an Indra} is the duration of the manifestation. ~~Space~~ The diagram of the army of ants marching is a map for us to grasp the meaning of the Indian phenomenon of the continuously expanding form - expanding to infinity

continuum of the Absolute of which an Indra would be an apparent development. The first of the continua underlying all perceptible forms appears to be space. Absolute ~~xxx~~ empty space is defined by Indian philosophers as a limitless, undifferentiated, indivisible continuum in which are built the imaginary divisions of relative space. The apparent localization of heavenly bodies and their movements creates the illusion of a division of space. But, according to the traditional example: Space within a pitcher ~~is~~ not really separated from the space outside. It was not distinct before the pitcher was made; it will not be distinct once the pitcher is broken and is not therefore really distinct while the pitcher exists. All the divisions of space into atoms and heavenly spheres are mere appearances. The space within the atom can be as immense as that within a solar system, and there can be ~~no~~ ^{worlds contained} limit to the number of possible ~~spaces contained~~ in another. Indra had forgotten this. His ego had blinded him and he was not carrying on his right function in the orderly disposition of Cosmos in which there is the continual process of Creation, Preservation and Destruction.

Similarly Time ~~was~~ ^{is} called an "invisible red" or continuum. This ~~infinite~~ absolute Time is an ~~xxxx~~ ever-present eternity which seems inseparable from space. Relative time results from the apparent division of space by the rhythm of heavenly bodies.

The third perceptible continuum ~~is thought~~ is thought. Everything that exists appears with a form, within a co-ordinated system. It seems to be the realization of a plan, the materialization of an organized dream. Hence the visible universe was conceived as the form of thought of its creator. Whenever we go to the root of anything we find no ~~leaver~~ a substance but a mere form, a concept, whose nature can be

(SHOTS OF COLORED MINIATURES AND SCULPTURES OF SHIVA)

Shiva was the eldest deity of the land of Hindustan

Who was eclipsed in the Scriptures by the Aryan deities.

~~Indo-Aryan~~ But he persisted ~~like~~ like the wind on the brow of the
mountain

Like the eternal flux of energy in space, out of which ~~the~~ things are visible/~~in~~ shaped,

The flower, the leaf, the meadow and the stream

Fish, bird, man and those things that are invisible;

And today he is the supreme God of India

The old God who is now today

Having ~~subsumed~~ subsumed all the later expressions

Of the Supreme Energy, the ~~eternal~~ Eternal Flux

Out of which we are thrust forth and then ~~absorbed~~ absorbed
the

To be thrust forth again in many shapes

Which are descriptive of what we deserve

~~As a consequence~~

As a consequence
~~of our actions in our previous life.~~

The highest expression of Hindu thought ~~is~~

Is enthroned in the image of Shiva

~~Now~~

(MOHENJO DARO SEAL WITH SHIVA IMAGE - SHOT OF)

Which arose in the thick mists of pre-history.

Here is the ^{arch -} ~~yogi~~ Shiva, in the ^{of} ~~yogi~~ posture

Which expresses the ONE out of the many which is Creation.

His out-thrust phallus is the symbol of his Divinity.

(COLLAGE OF SEAL WITH PHALLUS FROM MOHENJO-DARO)
These two ~~are~~ symbols ^{are} from the Indus Valley

Which those conditioned by modern history declare

Is five thousand, to four thousand years old.

Nevertheless, our ancient ~~historical~~ histories (puranas) say

It is from the mists of antiquity.

When the Aryans marched into India, their Brahmins
with Brahman for their God, who is 3,000 years old.
Bitterly fought the presence of Shiva, the Arch-Yogi.

Since the methods of yoga

- Different from those of Brahmin ritual,
which kept knowledge and power in the hands of the Brahmin.
Are open to everyone able to follow its disciplines,

Shiva, the yogi, is accused in Aryan scripture

Of being the teacher of the low-born and the humble

-- The teacher who revealed the secret of the higher truth

To those unqualified for ritual practice.

The Fire Ceremony (as dance - drama)

(SHOTS OF ~~the~~ SACRED FIRE ALTAR (Woman) ~~with~~ HEARTH (Yoni), ~~fire~~ ^{fer} _{on})

IN WHICH THE DEVOURER (Agni, or Fire) ~~is~~ IS EATING THE DEVoured (~~Sacrifice~~ ^{IT} ~~Offering~~ or Soma). GIRLS AND MEN CIRCLING THE FIRE ARE FEEDING ~~THE~~ ^{IT}

~~THE~~ WITH WINE ~~(Soma)~~ (Soma), ~~and~~ Clarified Butter, Grain etc. FINALLY

IMAGE OF ~~THE~~ A GOAT IS THROWN IN FLAMES. ~~AS~~ AS HANDFULS OF GRAIN ARE
AIR FOR THE
THROWN IN THE/HEARTH, THE FEEDERS OF ^{THE} FLAMES/CHANT):

"I am feed, I am FOOD, I am feed."

(SHOTS OF THE FLAMES);

Fire,
"I am the eater, I am the eater, I am ^{the} first born ⁱⁿ Creation."

(MALE VOICE CHANTS IN SANSKRIT);

~~Ustadva va idam sarvam annam ajyam amritam asit, nama avyaya, acala ananda~~

Tad u Somah

Etadvad va idam sarvam annam (food) cainnadas ca,

Soma evannam, agnir annadah (the devourer),

(Brhad-~~aranyaka~~ aranyaka Upanishad) 1/4.6.

And now whatever is moist, he produced from semen

And semen is a part of the burnt-offering -

Substitute for the antique human sacrifice -

Still performed in the jungle depths, among initiates.

(GRAIN, FLOWERS, INCENCE, ALCOHOL (SOMA) IS THROWN INTO FIRE/
AND A MAN IS SACRIFICED ~~MEKEXEXE~~ ACCORDING TO KALI(SHIVA)
RITUAL. THE OFFICIATING PRIEST CHANTS BEFORE THE BEHEADING):

Hram,
Hrim, ~~Krim~~ Hrim, Krim, Hrim, Kring, Strim, Phat,
Klim, Ksraum, Strim, Haum, Kha, ~~Sxx~~ Dum, Kha,
Kring, Klim, Hrim, Am, Kum, Prem, Ha-u
{ OM
Aum, Krim, Krim, Krim,
Hym, Hum, Hrim, Frim, Svaha.

The sacrifice is food and fire is the eater of food.

Fire is the life, the sacrifice (soma), the activity;

Fire ~~is~~ is the enjoyer, and Soma all that is ~~xxx~~ enjoyed.

And the color of Fire is red,

And Shiva just means that, the Red One;

For in the Tamil language the word for red is Shiva-ppu

Shiva ~~xxx~~ is the most ancient God in India....

Shiva whose 'sign' is the lingam or phallus.

~~The food of the ritual Fire is Soma~~

(THE HEARTH IS FED WITH ALCOHOL (SOMA) -From the ~~tree~~ Sarcostemma viminalis
or Asclepias acida).

The food of the ritual Fire is Soma, the ritual offering, the ^{ambrosia} ~~food~~ of life.

(SHOT OF SMOKE RISING FROM THE YONI ~~(FEMALE ORGAN)~~ (FEMALE ORGAN) WHICH IS
THE HEARTH ON THE ALTAR).

The pillar of smoke from the altar is the phallus of Shiva
United to the female organ, yoni, which is the hearth
The opposites, the polarities, that create the ^{manifest universe} ~~the universe~~
~~of the universe~~ And are most simply understood in the symbols
of Lingam and Yoni.

(FRENZIED DANCE UNDER THE INFLUENCE OF SOMA, WHICH STIMULATES THE
FIRE, AND INTOXICATES THE PRIESTS WHO TEND IT);

Once the world has reached a state of stability, it continues to
exist, depending for its sustenance on destruction, on burning, on
devouring.

From food all things are born

By food, when born, they grow up.

All are eaten and eat.

Hence everything is food

For the cosmic sacrifice. D. p.65

The sacrifice in the cosmos shows this constant process
Of destruction, of burning, of devouring
On which it depends for its sustenance.

The ~~human~~ ritual sacrifices performed by man
Have for their purpose
A conscious co-operation with the cosmic life;
This is the purpose of rites in all religions -
And ritual is always a form of sacrifice.

The antique ritual of sacrifice consists
In beheading the victim.

The first offering from which life springs forth
Is an offering of semen.

The Full offering is the blood of a mature victim.
From the latter offering (be it mature grain, goat or grass)
Is derived the food on which we live.

The taking of life, the feeding on life,
Understood as a participation in a cosmic, eternal process
Can become a means of realization

Instead of being merely an unconscious
Participation in ^{the} cosmic process.

D. p.280

The Universe can only sustain itself by constant eating
Devouring.....

(BALI DANCES);

Ravenous time has flowers for his food in autumn

Yet can cleverly make good each flower and petal.
 Devours animals ~~and men~~ and men,
 But for ten dead, he can create ten.
 If you enquire how secretly you've come
 To man-size from the smallness of a stone,
 It would appear his effort made you ~~rise~~ rise
 So gradually to your proper size.
 But as he ~~mk~~ makes, he eats; the very part he began -
 Even the elusive heart - Time's ruminative tongue will wash
 And slow juice masticate all flesh.
 That volatile huge intestine holds
 Material and abstract in its folds;
 Thought and ambition melt, and even the world
 Will alter in that catholic belly curled.
 But time who ate my love
 You cannot make me such another.
 You who can remake the lizard's tail and the bright snakeskin
 Cannot, cannot -
 And though you brought me up from a boy
 You can make no more of me, only destroy.

THE SUPREMACY OF SHIVA

Because of the intimate union between Indian philosophy and Nature,
 Western visitors to India have often mistaken the Hindus for pantheists.
~~But the Hindus are not pantheists.~~ Actually they are monotheists,
 whatever the source~~s~~ and number of Gods are (there are said to
 be three million and three names for God, which means an infinite number).

Due to political and economic pressures, there are ~~there are different~~ different names for the Supreme Energy ~~which is the source~~ that creates the Cosmos. Different names also arose from the passage of time, the older conceptions existing along with the new ^{and} the beliefs of the latest immigrants, clashing with the more ancient. This is the Trinity or Triple Symbol of the one Supreme Energy, according to the Aryan Brahmins:

~~SHIVAKRISHNA~~ (SHOTS OF THE TRIMURTI) - SEVERAL

In the center is ~~Shiva, the Supreme Soul~~ Brahma, the ~~Aryan~~ ^{male} Aryan ~~representation of the Supreme Energy~~ anthropomorphism for the Creator, distinct from the Supreme Energy, ^{which} ~~is~~ is neuter Brahma, the supreme ~~soul~~ soul of the universe, self-existent, absolute, and eternal, from which all things emanate, and to which all return. This neuter Brahma or essence is incorporeal, immaterial, invisible, unborn, uncreated, without beginning and end, illimitable, and unappreciable by the sense until the film of mortal blindness is removed. It is all-pervading and infinite in its manifestations, in all nature, animate and inanimate, in the highest god and in the meanest creature. This Supreme Soul receives no worship, but is the object of that abstract meditation which Hindu sages practice in order to obtain absorption in it. This neuter Brahma has been called the Active Creator. But it is the pre-Aryan Shiva who is called The Great Yogi and who is today known as the Creator - the worship of Brahma disappeared long ago. Anyway in this triple Aryan symbol, it is Brahma who is the central figure. The ^{God} ~~xxx~~ on the left is Shiva and the one on the right is Vishnu another Dravidian deity who, it is said, was a real personage.

The worship of Shiva and Vishnu are the two ~~main~~ chief vehicles ~~for~~ for self-realization in India today, the former embracing the greatest number of people. The original Shiva cult was split into ^{sects} the present-day Shiva and Vishnu/~~sects~~ due to, as I said, political and economic pressures.

~~According to~~ In their Scriptures ~~written~~ written, or orally ~~transmitted~~ transmitted, in Sanskrit, the Aryans do not mention Shiva, But his worship was so pervasive and powerful that the Brahmins/~~felt~~ ^{felt} compelled to include him in the Hindu pantheon. At first they identified Shiva, the Red God with Rudra, a god in their own pantheon. Rudra also means Red. In later times, Shiva, under his own name, regained his original position as Maha-deva, or Great God, subsuming the ~~attributes~~ attributes of Vishnu who is the Preserver of the Cosmos, ~~and Rudra~~ Rudra, the Destroyer, and Brahma who is the Creator.

The change in the Hindu's attitude to Shiva is ~~reflected~~ reflected in a story in one of the Purana-s. Purana means ancient history and deals with many events before the immigration of the ~~Indian~~ Aryan nomads into India.

~~(DANCE-DRAMA IN KATHAKALI STYLE, WITH TRADITIONAL CLOTHES, MAKE-UP. VISHNU AND BRAHMA INTERPRET THE NARRATIVE. Vishnu, with a thousand EYES, IS EXHAUSTED BY THE COILS OF A THOUSAND-HEADED SERPENT)~~

~~And the story which follows the dissolution of the universe~~

(Dance-drama IN KATHAKALI* STYLE, WITH TRADITIONAL CLOTHES AND MAKE-UP. VISHNU AND BRAHMA INTERPRET THE NARRATIVE. VISHNU IS RECLINING ON THE FORMLESS WATERS OF THE DISSOLUTION. HE HAS A THOUSAND EYES (- color photos of Nebula in Scutum Sobieski-p.468-, wide-angle of constellation Orion, star-cluster M.3 - p.524-, Veil Nebula in Cygnus, the Ring-

NEBULA IN CYGNUS p.391, THE ORION AND CRAB ~~NEBULAS~~ NEBULAS ARE
 PROJECTED ON VISHNU'S FACE - AT POINTS COLLAGES COULD BE MADE OF
 THESE AND SATURN * PHOTOGRAPHED IN BLUE-LIGHT * P.266 - JUPITER
 PHOTOGRAPHED IN BLUE LIGHT - P.265 - THE CORONA, AND ANNULAR ECLIPSE
 OF THE SUN Pp204, 202 and the moon/~~XXXXXXXXXXXXXXXXXXXX~~ IN ONE CORNER
 ARE PROJECTED ON VISHNU'S IMMENSE FACE *) AND IS ~~RECLINING~~ RECLINING
 FORMLESS BEFORE A NEW CREATION
~~XXXXXXXXXX~~/WATERS OF DISSOLUTION/** VISHNU CONTAINS WITHIN HIMSELF THE
 SEEDS OF ALL THAT HAS BEEN BEFORE *** SUPPORTED BY THE THOUSAND-
 HEADED SERPENT OF THE INFINITE... ~~XXXXXXXXXXXXXXXXXXXX~~ Plate in Moor's
 Pantheon....)

"In the dark night of the dissolution

When all beings and worlds are resolved together

In one equal and inseparable stillness,

I, Brahmasaw the great Vishnu, soul of the universe,

Thousand-eyed, omniscient, Being

And non-Being alike

~~XXXXXXXXXXXX~~ Reclining on the formless waters, supported

By the thousand-~~eyes~~ headed serpent, Infinite.

(VISHNU RESTS ON COILS OF SERPENT; ITS THOUSAND HOODS, EXPANDED,

FRAME
~~PROTECT~~ THE GOD BELOW. THE THOUSAND HOODS MAY BE SUGGESTED WITH

A RICE OR WHEAT* PATCH - WHICH I HAVE NEVER SEEN → BLOWN TOWARDS

CAMERA BY A FAN, THE TREMBLING OF A THOUSAND LEAVES IN THE WIND,

AN ERECT ARRAY OF CORN*COBS BLOWN UP ETC).

AND I, DELUDED BY ~~HER~~ HIS GLAMOR

TOUCHED THE eternal being with my hand and asked;

"Who art Thou? Speak."

INTERSPERSED WITH THE "YEA, YEA," OF OTHERS AND LAST OF ALL " YEA,
SO IT IS, SO BE IT, AMEN," FROM A BASS VOICE).

And Vishnu said to Shiva, "Happy has been our quarrel, God of gods
In that you have appeared before us to end it."

Then Shiva answered Vishnu:

"You are indeed the creator, preserver and destroyer of the worlds
Do you, my child, maintain this world both inert and moving.

For I, the undivided Overlord, am three,

NOTE:

Am Brahma, Vishnu and Rudra/(the proto-Shiva of the Aryans)

Who create, maintain and destroy.

We are meeting in the inert state of the dissolved world

But do cherish Brahma, for he will be born ~~mrgamukha~~

Of you in an ensuing age.

Then will ~~the~~ the two of you see me again."

Then the Great God vanished.

And thus was established the worship of the lingam

In all the worlds.

(TO BEAT OF MRIDANGAM DRUM BALL DOES THE BHAIRAVA (VICTORIOUS DANCE)
OF SHIVA AMONG THE ONE THOUSAND GIANT LINGAMS IN THE OUTSIDE CORRIDORS
OF RAMESHWARAM TEMPLE, S.INDIA).

(AERIAL VIEW OF HIMLAYAS FROM PLANE APPROACHING IT).

We cannot understand the immensity of Shiva

Who is formless and naked - clothed in the elements (digambara)

Beyond the cosmos itself.

CONTINUATION

1. Symbolism of Yoni and Lingam (what Bill has) and sanctuaries of some temples.
2. New scene described, foot of previous page. Yab-Yum, the Union of Shiva and Parvati on top of Mount Everest. Parvati is daughter of Himalaya. Their heavenly garden. Creation is Shiva and Parvati.
3. The Great Yantra (diagram) - interpenetration - the model of the Universe.... which is due to Yoni (energy) and lingam (the cause).
4. Ardhanarishvara - the hermaphrodite which is the symbol of Shiva-Parvati in painting and sculpture.

UP TO THIS POINT IS ABOUT ONE*FOURTH OF FILM

In the beginning was God (Prajapatir vai idam asit);

And with Him was the Word (Tasya xag vag dvitiya asit);

And the Word is God (Vag vai paraman Brahma).

With the cracking glacier sound, with ~~the rolling~~ ^{the best blasting} thunder of Time's

hooves on the mountain

~~(The horse is in the mountain)~~ ^{screaming - unperfect, spotted horse} of the sacrifice ^{stallion} is in the mountain ^{distinguished by special (the asva-madhu) marks}

The timeless sound of the conch-shell ^{is} in the intricate ear,

With the roaring of the sound, ^{the Veda, not of the the Veda. Great Inertia} Ham, so speaks the Word, the Veda, ^{Ved}

The singular multifoliate tree of knowledge ^{Saraswati} ^{whose every branch, bough and spray is the remanence of all knowledge}
Green and quivering on the mountain top

Half in flame and half in green ~~beaver~~ leaf

Like the ^{talking of the Celtic} Celtic tree of the ^{jade and blue smoke} Mabignogion, multifoliate,
of Time

The Welsh Word by the broad river ~~with Time's giant salmon~~

^{Bright} ^{Pulsing and bright as a beam of shaft of} ~~Raw and straight~~ as a shaft of ~~light~~ light to the Void, Shiva,

... The Word, the Word, Veda, Veda... ^{the immense word}
^{In which is telescoped all sounds, meanings, forms, the}

Leaves of grass, the sum of the books and learning in libraries,

^{seed - (big begin) the semen of Shiva} ^{Saraswati} ^{turning}
The Word is the creator of the Kosmos.

^{works} ^{bright and dark and bright}
The Word turns the cog-wheels of the Kosmos.

^{bright}
The spheres in the ~~illuminating~~ heavens, of Time and the revolving, ^{spheres}
in our minds.

In the beginning was the Word

And the Word was with God

And the Word was God

^{chanking}
Was the/echo from Kosmos.

The word is said and the Thing appears

It ~~says~~ ^{in Hebrew} said "Let there be Light" and there ^(And) was Light. ^(And)

The Word creates; the thought moulds matter

... The Mediterranean Logos.

And the worlds come tumbling in with the tongue of jazz →

huge ~~word~~
The immense word of
the elephant, the mountain,
the poem and the
epic, the immense
word of
all cosmos.

-- The Welsh Word by the broad river of Time

Pulsing and bright as a shaft of light to the Void, Shiva --

The poetic word, with several overlays of meaning

Not closely cropped and shaved for discursive use
or journalistic
another

Colliding with ~~its brother~~ in the sentence of poetry, not that of prose

In ~~its scientific or journalistic or discursive use~~:

Colliding, sparking and ~~bursting out~~, with several outflexions of meaning

Which criss-cross and outflex again, creating new words

Which repeat the process to infinity, ~~if possible~~, to create the poem.

Ideally, the poetic word should contain large, agglutinative masses
 of meaning

And it would be the whole poem, ~~shining with others~~ dancing with others,
 to make a sentence

The Word, the Word, Veda, Veda ... the immense word

-- The Welsh Word by the broad river of Time

Pulsing and bright as a shaft of light to the Void, Shiva --

~~whole~~
The/poetic word, ~~xxxxxxxxxxxx~~ with several overlays of meaning

Colliding ~~its xxxxxxxx~~ another in the poetic sentence
~~Whose collision/with another/in the poetic context of language~~
the
As ~~approximate~~ the distinct from ~~its~~/journalistic ~~and~~ scientific, ~~xxx~~
Sparks with several outflexions of meaning, creating the meaning of the poem.

Colliding with another in the poetic sentence ~~not that of prose/~~ of poetry,
~~In the xxxxxx~~ In ~~its~~ its ~~or discursive~~
~~Whose xxxxxx/scientific/xxx~~ journalistic/use:
L OY

Colliding, sparking, bursting with ~~xxx~~ several outflexions of meaning

~~and outflex again to infinity~~
Which criss-cross ~~and~~ create the meaning of the poem.

The closely cropped and shaved

Which criss cross and outflex again, ~~xxxxxxxxxxxx~~ to infinity
if possible,

Which criss-cross ~~creating other words~~ and outflex ~~and~~ again, creating

new words

Which repeat the process to infinity, if possible, to create the poem.

Ideally, the poetic word should contain large, agglutinative masses of

~~meaning~~

In which are telescoped all sounds, meanings, forms:

In the minuscules / great
 The word of the back-drop in the theatre, the mountain, the ~~ocean~~, *prairie, jungle*
 The great Word of the poem and epic, the immense Word of the Universe

of the prairie
Leaves of grass / sum of the books and learning in libraries,
 The seed-word (bija), the semen of Shiva *(bijavan)*, ~~(bija)~~, in Saraswati,
 Is the creator of the Kosmos...

The Word works the turning cog-wheels of the Kosmos,
 The spheres in the heavens
 And the revolving, bright spheres in our minds.

In the beginning was the Word
 And the Word was with God
 And the Word was God
 Was the chanking echo from Kosmos.

The Word is said and the Thing appears.
 It said, in Hebrew, "Let there be Light (Aur)" and there was Light (Aur).
 The Word creates: the thought moulds matter

And the worlds came tumbling in with the tongue of Jazz...

~~Same tumbling in~~
Weaving
 With the Mediterranean Logos of Heraclitus,
 Plato, and the Alexandrian, Philo, who showed the way
 To the deliverer of the Fourth Gospel.

... The Mediterranean Logos
Alexandrian Philo
of Heraclitus, Plato, ~~Philo and the deliverer of the Fourth G~~

And the deliverer of the Fourth Gospel, St. John.

~~with~~ The Mediterranean Logos of Heraclitus,
Plato and Alexandrian Philo who showed the ~~mx~~ the way
To the deliverer of the Fourth Gospel, St. John.

(Vac) ~~nothing~~

The word ~~was~~ made flesh; but there is a ~~great~~ difference in ideas/
Between
~~the~~ "perennial philosophy" (sanantana dharma), the remnant
Of a universal store of knowledge, the possession once of all mankind

(Eternal-Law)

And Christianity. To dharma God is the material cause of the world.

Its matter.

dualism of the
To the/Christian Logos it is not. To dharma, the Word is not incarnated in
One historical person, but in all matter and men.

The Word was made flesh, not in one historical place,

On one ~~particular~~ particular date, in one particular person, ✓

It appeared from THAT, which is Shiva, and now appears in the flesh
and other forms of matter

Tape starts
X Acc

Of all individual living beings, or Jivas, limited as they are,
Each of whom ~~may~~ through Veda, the Word, the multifoliate ~~tree~~ ^{flowing} of

the Scriptures

^{May} ~~Directly~~ become Shiva, whose ^{Sarasvati, the female energy,} ~~Shakti, or female energy,~~ is the Word:

Vak;

The Christ figure, alone, walked the earth as God in human form,
 With the remnant of the universal store of knowledge , a crown of thorns,
 a harsh rosary in his hands, *sent to the stakes*
 And the voice of bombed London, the Congo and ~~napalmed~~ *committed to the flames* Vietnam, /

Gried
 Gried / with expanding, cosmos-sized words, "What about me?"

The Christ, alone, was God in human form
 Others were not, are not,
 And will never be.

But Vak, the Word manifest^s herself in every man
 And is knowable and known as Sarasvati is in herself *The Veda, or the Word.*
 That is Shiva, in that spiritual experience which is ~~known as the Word.~~

In the beginning was God (Prajapatir vai idam asit);
And with him was the Word (Tasya vag dvitiya asit);
And the Word is God (Vag vai paraman Brahma);

So that the sentient rose of the flesh, the fiery boulder and ~~the~~ mountain,
 All forms of matter, atomic beings (Jivas) 'spotted through' with life',
 May through the Word become IT, Shiva itself, whose creative energy is

Sarasvati, Woman, caressing the vina,
human lute, chief stringed instrument of India,
 The talking, ~~discoursing, anthropo-musical instrument of India Hindustan~~ *lute, anthropomorphic*
 Capable of conversation, of producing all sounds; Who wears the brilliant
 garland of light ~~round~~ *around* her slender neck

Which is the Letters, the Syllables, the Words and Sentences of Speech (Vak).

as they are,
 Linked ~~to~~ the pulsation of the Cosmic Gander, the universe, expanding
 and contracting,
 Breathing in and out, as plants do, though on different Time scales;
 And inert matter breathes, also, ringing in the book of changes.

Sarasvati rides the Swan, the Wild Goose, the Hamsah,
 Which swims on the surface of the water, but is not bound to it.
 Flying through space, it migrates, north and south, following the seasons.

Divine Essence, Hamsa, free wanderer between the celestial and earthly
~~spheres~~ *spheres,* *utmost*
 Descending on the waters of the earth, taking wing again to the ~~void~~
 on high
 You are the divine ~~essence~~ *substance* which is embodied in us, and yet unconcerned
 with us.

We are earth-bound, limited in life-strength, in virtues and consciousness,
 But as a ~~part~~ *spark* of the divine substance, which is unlimited, immortal,
 virtually omniscient and all-powerful,
 We are ~~citizens~~ *wanderers* of the two spheres, like the wild gander.

The macrocosmic gander (hamsa), the Supreme Self in the body of the
 Universe,
 Whose song of inhaling (ham) and exhaling (sah) is the sound the yogi
 hears when he controls the rhythm of his breath (pranayama)
 Is said to be a manifestation of the "inner gander" *which is within us.*
~~within the body of man.~~

linked to the pulsation of the Cosmic Gander, the universe,
~~Even the universe breathes in its pulsation, expanding and contracting~~
 As ~~the plants do~~, breathing in and ~~breathing out~~, ^{as plants do,} though on a different

~~also~~ ^{also} ~~also~~ Time scales;
 And inert, terrestrial matter ~~breathes~~, ringing in the book of bhanges,

Saraswati rides ~~into the vital breath~~, the Swan, ~~and the~~ the Wild Goose,
 the Hamsah,

Which swims on the surface of the water, but is not bound to it.
 Flying through space, it migrates, ~~south and north~~, ^{and south,} following the seasons.

^{essence, substance, Hamsa,}
~~XXXXXXXXX~~ The Divine ^{essence,} the free wanderer,
~~XXXXX/XXXXXX~~ between the celestial and earthly spheres, ^{ambits,}
^{Descending} Alighting on the waters of the earth, ^{taking wing} withdrawing again to the void on high
^{You are} It is the divine ^{essence} ~~embodied~~ in us, ^{and yet not} ~~yet unconcerned~~ with us.

^{We are}
~~Earth-bound~~, limited in life-strength, in virtues and consciousness
 But as a part of the divine ^{substance,} ~~essence~~ which is unlimited, immortal,

virtually omniscient and all-powerful

^{We} ~~We, like the wild goose~~, ^{like the wild gander,} are citizens of the two spheres,

The macrocosmic ^{gander} ~~wild-goose~~ (hamsah), the ^{Supreme} ~~divine~~ Self in the body of the
 Universe,

Whose song of inhaling (ham) and ^{sound} ~~exhaling~~ (sah) is the ~~song~~ the yogi
 hears when he controls ^{the rhythm of} his breath (pranamaya)
^{said to be} Is ~~truly~~ a manifestation of the ^{inner Gander} ~~"Inner Wild Goose"~~ and within
 the body of man.

Thus, by constantly humming its own name, ham-sa, ham-sa, the inner
~~Gander may be invoked to land down on the waters of the mind~~
 Presence reveals itself to the yogi-initiate.

~~At last~~ The song of the inner gander has a final secret to disclose:

Thus, by constantly humming its own name, ham-sa, ham-sa in our breath

The inner presence reveals itself to the yogi-initiate...

The song of the ~~timber~~ "inner gander" has a final secret to disclose:

~~Ham-sa, Ham-sa, it sings, but at the same time, with the syllables reversed,~~

Ham-sa, Ham-sa

~~Ham-sa, Ham-sa~~/it sings, but at the same time, with the syllables reversed,

"So-ham, so-ham," it ^{insists:} ~~hums~~; and since Sa means "this, and Ham "I",

The lesson is this: "This I am, This I am," throbbing in the music of
the breath.

The individual "I" of the limited faculties, sodden with delusion

Tight and four-square, hooped like a barrel in the Maya (Illusion) of

World-Appearance

"Am actually This, He, the Self (Atman), the Highest Self,

~~"Of unlimited consciousness and ~~is~~ existence~~

Ø"Of unlimited consciousness and existence

"I am He (Paramatman), who is free and divine."

Every moment of inhalation and exhalation asserts the Supreme Void in whom

breath abides, "And," sings the glorious bird

"When the sun and moon have disappeared, I float and swim with slow
movements on

The boundless expanse of the waters. I am the Lord, and I am the Gander."

When we try to ~~find~~ find the root of any ~~attributes~~ ^{aspect} of the created world
 We begin to imagine, ~~that~~ there must exist beyond its form
 Some sort of causal state, some indifferentiated ~~sublimum~~ continuum

Of which that particular form is a seeming development.

The first of the continua underlining all perceptible forms appears
 to be space.

Absolute empty space is ^{conceived as} a limitless, undifferentiated, indivisible
 continuum

~~In which reside the imaginary divisions of space.~~

In which reside the imaginary divisions of space. The seeming localization
 Of heavenly bodies, and their movements, creates the illusion of a division
 of space.

Similarly, time is indivisible. Absolute time is an ever-present
 eternity, ~~seeming~~ which seems inseparable from space.

Relative time results from the apparent division of space by the rhythm
 of the heavenly bodies.

The third continuum known to us is thought. Everything exists with a form
 within a co-ordinated system.

~~It seems to be the realization~~

It seems to be the realization of a plan, the ^{magerialization} ~~materialization~~ of an
 organized dream.

~~Hence the visible universe was conceived as the form of the thought
 of its creator.~~

Whenever we go to the root of anything

We ~~no~~ find no longer a substance, but a ~~sub~~ mere form, a concept,

Whose nature can be identified with that of thought.

Hence the visible universe was conceived as the form of the thought
of its creator.

Whenever we go to the root of anything, we find no longer a substance,
but a mere form, a concept,

Whose nature can be identified with that of thought.

And since the cosmos is a creative process, the manifestation of a
conscious power

We are led to search for an active, or conscious, substratum for each

of the perceptible phenomena,

*which proceed from the goddess Saraswati from whom is Nature born
(Prakriti), whose substratum is Shiva, whose creative energy she is.*

The substratum of space is existence (sat);

The substratum of time is experience or enjoyment (ananda);

The substratum of thought is consciousness (Cit).

And so ~~sat~~ sat-cit-ananda. The Goddess appears at the root of the
aspects

three/tendencies (guna-s) of existence

in all

As Reality, Consciousness and Experience -/satchitananda.

As Reality, she is the power of co-ordination, the *centripetal* "holding" tendency
visible in the sun.

As Consciousness, she is the power of understanding, the revolving tendency
visible in the moon.

~~Sarasvati,~~
She is/~~the~~ power of volition, the power of speech, of knowledge,
Goddess of music and learning.

As Experience or Joy, ~~she is the~~ power of the or pleasure, she is the/centrifugal,
disintegrating ~~power~~ tendency, visible in fire, the
destroyer.

Creation arises from this triple form of power, ~~and~~ of which Shiva's trident is
the symbol.

There is no experience, no enjoyment (ananda)

As the Upanishad says "Know the Absolute to be enjoyment. From enjoyment
are all beings born; once born they are sustained by
enjoyment and leave this world to return to enjoyment."

As Experience or Joy, or pleasure, she is the power of the centrifugal,
disintegrating tendency, visible in ~~for~~ fire.

As consc~~ous~~ness, she is the power of understanding, the revolving
tendency visible in the moon.

~~She is Sarasvati, goddess of eloquence, of wisdom, music learning and~~
Creation arises from this triple form of power, of which
Shiva's trident is the symbol.

She is Saraswati, the goddess of speech, of ~~knowledge~~, music and
poetry. She is ~~the creative~~ "creation by the Word."

The Word or Sound (Shabda) brings meaning or object (Artha) and Pratyaya
(Mental Apprehension) to us;

But, to normal men, Shiva, in his transcendent, quiescent state
Is soundless (ashabda), is not a meaning or an object (nirvishaya), and
and is beyond our comprehension (pratyaya).

In the transcendentant Shiva, therefore, there is
Neither name (nama) nor form (rupa).

In this Infinite Calm of It (Shiva) there arises now a metaphysical
Point of Stress or Bindu

Which stirs forth (parasarati), as the multiple forces of the universe.

It is through this Bindu, the point limit, where the universal being
and the individual being unite

The universe is manifested and then withdrawn again at the dissolution.

This movement in Shiva, through Desire, or Love (Kama), through the
stress of the One wishing to be Many,

The movement through his lady Saraswati, Saras, or the flowing one,
is Creation.

The universe is the result of the Divine Desire (Kama) or Will (Iccha).

In the physical world, the Divine Desire (Kama) is, among other things,
sexual desire.

In the transcendentant, it is the first creative impulse of the One
to be many.

It begets Itself as men, beings, things, the weathers, moods and
constellations.

Of
~~In~~ the transcendent, quiescent Shiva ~~there is~~ neither Sound (Shabda),
~~Artha~~ Meaning or ~~object~~ object (artha) or mental
~~Word or Sound~~
~~The~~ ~~word~~ (Shabda) ~~has~~ meaning or object (Artha) and Pratyaya
 The Word or Sound (Shabda) brings meaning or object (Artha) and

Pratyaya (Mental Apprehension) to us;
 normal men,
 But, ~~of Shiva~~ to ~~the~~ Shiva ~~is without sound (ashabda)~~ in his transcendent,

quiescent state
 Is or an (nirvishaya)
~~Shiva~~ ~~is~~ /soundless (ashabda), is not a meaning/~~or~~ object/~~(artha)~~
 and is beyond our comprehension (pratyaya) .

In the transcendent Shiva, therefore, there is
~~There is, therefore,~~ neither name (nama) nor form (rupa).
 of It (Shiva) ~~now~~ now

In this Infinite Calm/there arises/a metaphysical Point of Stress or Bindu

Which stirs forth (parasarati) as the multiple forces of the

universe.
It is through this Bindu, the point limit, when the universal being and the individual being unite, the universe is manifested and then with drawn again at this solution
 movement in or Love
 This ~~stirring of~~ Shiva, through Desire/(kama), through the stress of

of the One wishing to be Many
 through *body*
 The movement of/his Woman, *Saras* or the *or the* flowing (~~saras~~) One,
 is Creation.

The universe is the result of the Devine Desire (Kama) or Will (Ichāṇ).

In the physical world, the Divine Desire (Kama) is, among other
 things, sexual desire.

In the transcendentant, it is the first creative impulse of the
 One to be many.

It begets Itself as men, beings, things, the weathers, ~~the~~ moods,
 or constellations.

1 Transcendentant constantly individual ~~xxxxxx~~ sex-impulse
 Divine/Love ~~continually~~/works through/~~individual/sexual desire~~/for

For the continued creation of the universe

for the continued

Sarasvati in Shiva

2 Creation of the universe. The Divine ~~Kama~~/is eternal and the origin
 She ~~xx~~ eternal and the ~~origin~~/of all things.

(~~xxx/as abstract as himself~~)/is ~~of all things~~ beginning

3 ~~Thus Parmenides wrote~~ And thus spoke ~~another century~~:
~~So Parmenides~~ "He devised Eros the first of all the Gods".

BROOK

(SHOT OF FLOWING MOUNTAIN STREAM/IN BRIGHT SUNSHINE) B. of Smet's MOLDAU.

or

accent ~~her~~ lovely name:

1 "Flow" ~~xxx~~/"Motion" (Saras) ~~xx~~ is the meaning of her ~~name~~/Saraswati
 transparent whiteness, or Ether, ~~Akasa~~

2 White are her garments and ~~white~~/is the color of ~~Ether~~ (Akasa) and
 cosmic Mind ~~Intellect~~

the universal ~~Intellect~~ (buddhi).

3 (THE BEGINNING OF SMETANA'S MOLDAU)

The Flowing One is "she" ~~who~~ goes ~~xx~~ pure from the mountain to the sea."

sacred

Saraswati was the ~~name~~/river, now called the Sarsuti

high

Sacred river, now called the Sarsuti, that falls from the/Himalayas

~~echoing~~ minds and ~~echoing~~
 into our/~~hearts~~ bodies,

Or Saraswati, river

~~Saraswati~~ "Watery and elegant",/is your name: ~~xxx~~/of fertility,

~~like ripe fruits~~ as the
 your hips/curved like the/sand-banks

Of-Time; ~~in~~ "slender and enchanting" You flow in and around the rigid

Ether ~~which~~ appeared at Creation

1 ~~Which appeared at Creation~~ With the roaring sound "Ham", and then stood still

2 ~~And then stood still~~ As the rigid framework on which the whole universe
 moves and flows

3 As the World-experience, with its duality of subject and object.

1 This dual play of Saraswati, of subject and object, takes place in the

Ether of Consciousness (Cidakasha)

- (cit)
- 2 In such a way that Consciousness /is neither effaced, or affected ,
 - 3 When Transcendence of the false duality and Immanence with the Primal Cause
/ Is achieved through the yogic, psychedelic, the saintly, or poetic ecstasy.

2 This is creation ~~(Srsti)~~ (Srsti) or, more properly, seeming development ~~xx~~

~~xx~~ ~~Parinama~~ (Parinama)

- 3 Since the English word "Creation", ^{involves} involving ~~an~~ an absolutely first appearance, describe
And does not truly ~~state~~ the process.

It excludes the notion that God is ^{the} a material cause,
~~For it is not~~
Christian Creation being neither out of pre-existing matter
Nor out of God's own substance.

To clearly state the process, Shiva Itself, in the form of ~~xx~~ Its

Power (Sarasvati) goes forth (Parasarati)
world- (Maya)

~~xx~~ ~~Parasarati~~ To create the illusory/play/of subject and object,

which is transcended by yogis, ^{the} ~~the~~ ^{psychedics} ~~psychedics~~, ^{saints} ~~saints~~, ^{poets} ~~poets~~.

This ~~xx~~ creation (Srsti) endures for a while (Sthiti), that is, ^{according to Hindu reckoning to 8 billion, 640 million years} ~~one day of Shiva, which is billions of years,~~
^{according to Hindu reckoning,}

Then it is engulfed in complete dissolution (Mahapralaya). And ⁱⁿ Mahapralaya

A new creation is potentially contained

Then it is engulfed in complete dissolution (Mahapralaya) for one Night of

Shiva, ^{8 billion, 620 million years} ~~xx~~

~~xx~~ ~~Mahapralaya~~ ~~Mahapralaya~~ Sarasvati, his Shakti or Energy, has

re-entered Shiva

And in Mahapralaya a new creation is ^{potentially,} ~~potentially~~ contained in the

undifferentiated, unmanifest Shiva-Saraswati.

The Supreme Sound (Shabda-brahman) as ^a ~~the~~/coming forth (Ullasa)

of Shiva sinks back into the eternally existing Calm

Just as the rising wave breaks, and sinks upon the ocean; or a fountain
waters
into the ~~waters~~/that feed it;

Only to rise again when the Divine Desire stirs.m

This model of the creation and dissolution of ~~Kosmos~~ the Universe seems
by
to be confirmed/today's cosmology ~~of the expanding universe~~
model
Of the astronomers. Although our present/may be too ideal and the final
one far more complicated,

The evidence for a pulsating universe is overwhelming. The clues indicate

~~It is a closed system, originating in a 'big bang'. That the expanding
universe is slowing down~~

And that it may pulsate, perhaps, once every 80 billion years. The recent
discovery of the quasars

~~It is a closed system, originating in a 'big bang'~~

The universe was once a single, incredibly hot, dense "primeval atom"

Which exploded and sent all matter rushing outward. The speeding ~~gal~~ galaxies
the
Are simply the debris of ~~the~~/'big bang'... the ^{roaring}/sound Ham.

~~Here~~ At this point

~~At this point~~ big-bangers split into two ~~extremes~~ camps: the steady
^{think}
-staters believe the galaxies will go on flying outward forever.
The others believe in the oscillating model of the universe. Mutual
gravitational attraction

Will slow and stop the galaxies, causing them to fall back together like
~~billions of galaxies~~

like a handful of pebbles ^{thrown}/tossed into the air.

The Supreme Sound (Shabda-brahman) as a coming forth (Ullāsa)
of Shiva has subsided into the eternally existing Calm
Just as the rising wave breaks, and sinks upon the ocean;
or a fountain into the waters that feed it;
Only to rise again when the Divine Desire stirs.

~~xxxxxxx~~ awareness dissolution
This/ ~~xxxxxxxxx~~ /of the creation and/ ~~xxxxxxxxx~~ of the Universe
other (-sychedelic)
experienced in the yogic or/ ~~xxxxxxxxxxxxxxxxxxxx~~
expansion of the self

~~Is the alliteration of modern cosmology. The universe was once~~
~~a single, incredibly hot, dense "primeval atom"~~

~~Which exploded~~
In which the cosmic/ ~~body~~ reveals ~~itself~~ itself as the
vibrant/ ~~shades~~ and vibrant and ~~shades~~
throbbing mirror of IT, ~~xxxxxxxxx~~ /patternings/ in
motion, of extraordinary color,
Is the thunderous OM, yea, of modern cosmology. The ~~universe~~
searing sun, a
was ~~once~~ a single/ ~~xxxxxxxxxxxxxxxxxxxx~~ dense "primeval atom"

~~Which exploded/ and sent all matter rushing outwardly~~
5 speeding galaxies ~~are the throbbing flux~~ *in the great symphony.*
The ~~xxxxxxxxxxxxx~~ galaxies are the debris of the big explosion
... the roaring sound Ham
The speeding galaxies are the brilliant bars gossamer and of the big explosion which
... The roaring sound Ham which proceeded from OM which is
Shiva, pervading space, time and forms.

Which exploded and sent all matter rushing outward in the pristine sheer
~~xxxxxxxxx~~ symphony.

The speeding galaxies are the gossamer strings and frets and ~~belly~~ *gluted* of
her vina, and of the big explosion
... The roaring sound Ham which proceeded from OM, which is Shiva,
pervading space, time and forms.

And, theorized the scientists, since light and radio waves are both forms of
electromagnetic radiation, radio waves becoming tangible at
a lower frequency ~~than~~ than light's,
The roaring sound of the unbelievably brilliant flash of light at the
creation should still be around,
The big bang become the slowed down whimper of radio waves.

And, of course, it ~~is~~ around, as many groups of scientists have found
since 1965.

And does it sound like the music of the spheres, the hum in the
sea-shell, or the first manifestation of articulate language, the
monosyllable AUM,
The one eternal syllable of which all that exists is but the development.

The roaring sound of the unbelievably brilliant flash of light ~~of the~~
 at the 'big bang' /
~~of the~~ / marking the Creation /
 Theorized the scientists, should ^{whimper of slower}
~~should~~ / still be around ~~potentially~~ as the / ~~slower~~ radio waves, ~~theorized~~
~~scientists~~

Since light and radio waves are different forms of electromagnetic radiation,
 light being at a higher frequency ~~than the other~~.

is
 And of course it ~~was~~ / around, as several groups of ~~scientists~~ scientists
 have found since 1965.

And, theorized the scientists, [↑] the roaring sound of the unbelievable flash
 of light at the creation *should still be around*
^{big} ^{slowed down}
~~Should still be around~~, the bang become the / whimper of ~~slower~~ radio waves.
^{since} ^{radio and sound}
 Light and radio waves are both electromagnetic radiation, / ~~light~~ / waves
 becoming tangible ^{slower frequencies} /, than light's.
~~being manifested~~ / at ~~much lower frequency~~

^m
 Ad, of course, it is around, as ~~several~~ ^{many} groups of scientists have found
 since 1965.

And does ~~it~~ Does it sound like
~~exit~~ / the music of the spheres, the ~~humming~~ hum in the sea-shell, ~~if~~ or
 the first manifestation of articulate language, the monosyllable
 AUM,

The one eternal syllable of which all that ~~is~~ exists is but the development.

The past, the present, and the future are all included in this one sound, *AV M*
 And Shiva, that exists beyond the ~~for~~ three forms of time, is also implied
 in it,

Beyond, Shiva,
 Aum is the one indestructible sound, the Immensity, which is said to
 include all ~~language and meaning/ and the sound of Creation,~~
~~Ham, persisting as radio waves.~~

Including first

And the sound of creation, ~~ham, now persisting as radio waves.~~

the sound of the big-bang

ham, which has remained with us as the energy of radio waves /

Here
 At this point big-bangers ~~split into two camps.~~ The steady-staters think

the galaxies will go on flying forever

The ~~others~~ believe in the pulsating or oscillating model of the universe.

Mutual gravitational attraction of gravity

Will slow and stop the galaxies, ~~causing them to fall back together again,~~
 like a handful of pebbles thrown into the air.

today,
 Using the figures ~~now~~ available, *say this present* astronomers calculate that the universe,

which began about 10 billion years ago, will expand for
 another 30 billion years.

The forty billion years is *the nine billion years of* the Day of Shiva. Then it will stop and plunge

inward for ~~another 40 billion years~~ another forty billion years
 (the Night of Shiva) into an incredibly dense mass

Congeaing once again into the primeval atom, and then exploding once more

Destroying all galaxies, stars, planets and the life ~~clinging~~ to them in

in an endlessly self-immolating holocaust. Congeaing once

again into the primeval atom and then exploding once more

for life to begin a new cycle, as though it never existed
 before.

*received
 First caught in
 America, in an
 antenna a
 hilltop in New
 Jersey, in that
 antenna built
 to pick up radio
 signals from
 the Telstar
 satellite.*

→

Here

are of two minds.

*asserting the grandness of
 the expanding
 The model of the
 heart.*

today,

say this present

the nine billion years of

which is another 9 billion years

→

The entire mass explode once again. And as flaming matter flies outward
Galaxies, stars and planets will coalesce into the delicate lace of
creation,

Bright discs and globes hang on the infinite wand of darkness

~~And in the language of modern science~~ Non-living atoms and molecules

key

Stumble on to the/~~key~~ to self-reproduction, to use the language of modern
science.

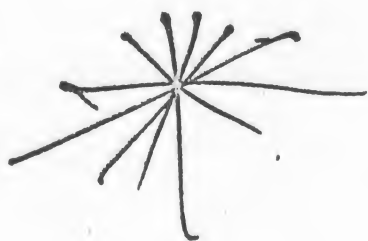
And individual lives begin a new cycle, from the Absolute Potential which
always exists.

And that is what through introspection and samadhi, the trance state,
the Indian yogis, become sages, perceived and taught.

They had deduced that space within the atom/^{could be as vast}as that within a solar system.
There was no limit to the number of possible worlds that could be contained
in ~~another~~ another.

Before beginning this recording I must state that this is a first draft,
and ~~and~~ that parts of it are to be elaborated ~~and~~ on, in the second.
This is particularly true about ~~at~~ satchitananda and the monosyllabic
mantra Om, ~~which is the form of the operation~~ for the proper understanding
by the general public, ~~aesthetic~~
of which a background of Indian metaphysics is needed. As for the form
and unity of structure of the narrative, I must add that the ~~ending part~~
~~end~~ ^{ending} of the first part of the film has not yet been written.

Shiva
of
The Thousand
&
Eight Names



S H I V A

/THE
OF/ONE THOUSAND AND EIGHT NAMES

SQUATTING ON THE FLOOR, BALI INTERPRETS WORDS WITH FACIAL KEYS AND HAND
MOVEMENTS. IT MUST BE REMEMBERED ALL OF THE COMMENTARY WILL BE IN VERSE.

Our conception of Time is unlike the West's,
~~India~~
India, as Life breeding on ~~itself~~ itself

Thinks of Time in periods, eons

Like those in geology, paleontology, astronomy.

~~India thinks of Time as of herself~~

That is to say -

India thinks of Time and of herself

In the inescapable terms of ~~biology~~ biology,
noble
Not in terms of the individual, but the/species.

OM
the individual gets old, old
But the species IS old.

The West thinks of history as a ~~history~~ biography/of mankind.

She thinks of eges, individuals, lives, not LIFE.

Her will is not to enthrone in our lives/ ~~institutions~~ and

The universal play of Nature,

But evaluate, set herself against the play

With egocentric tenacity.

Her traditional humanism

~~Is unaffected~~

Is unaffected by her knowledge of

physical and biological sciences.

And when she stumbles across the philosophical implications
of such knowledge, in the straight, bright light
Of perennial ~~XXXX~~ Eastern ~~thought~~ wisdom
She is left cold.

Geological ages, outer space, the passage of stars
Have no place for her in an *evolved*
practical philosophy of human life.

An *introduced*
~~A certain~~/Indian God ~~brought~~ *to* India by the Aryans about 1,500 B.C.,
Indra, had the same confusion about Time, which is long, and Time within
himself, which was short. ~~XXXX~~ *Along with* the other Gods of the Aryans he was a
Nature God - Lord of the Atmosphere, ~~XXXXXX~~ *Lord of* thunder and lightning,
~~FADE OUT BALI for XXXXX of the XXXXX~~ *stars, the* director of the ~~falling~~ *of* rain, and
fertility and drought. I guess he was a real person who was deified, as
has been the custom in India, since he is said to have had a father and
(he is not uncreate) and he is frequently represented as destroying the
~~the~~ "stone-built houses" of the ~~earlier Dravidians~~ greatly advanced
civilization of the Dravidians in the Indus ~~Valley~~ Valley which had
points in common with the Sumerian and Mediterranean cultures, including
Egyptian. ~~XXXXXX~~ *monads and* They
~~XXXXXX~~ *XXXXXX* The Aryans were ~~XXXXXX~~ lived in tents. ~~and~~ *had* never set eyes b
on city life, and its supporting agriculture. ~~XXXXXX~~

FADE OUT BALI for The March of the Ants.

~~This is an Indian allegory of the meaning of Time. Indra, the god I
mentioned, the overseer of the Aryan pantheon, felt so full of might
and majesty after he had slain a giant titan (XXXXXX XXXXX XXXXX)~~

(SHOT OF INDRA SCULPTURE)

to arm of

Shiva's, Brahma who is the still void or Zero from which creation starts,
~~xxxxxx~~ This idea is supported by the cosmology of modern astronomy.

The day after the visit of the Divine Architect to the ~~Divine Child~~
Three-in-One,
~~a~~ Divine Child, carrying the staff of a pilgrim arrived at Indra's
 who was Vishnu
 palace. The boy/greeted his host with a gentle glance of his dark and
 brilliant eyes. He was slender, some ten years old, radiant with the
 lustre of wisdom.

He spoke to Indra with a voice that ^{was deep} ~~as deep~~ and soft as the slow thunder
 of auspicious rain clouds. "Oh King of Gods, I have heard of the mighty
 palace you are building. ~~xxxxxxx~~ How many years will it take to accomplish
 this rich and extensive residence? No Indra before you has ever succeeded
 in completing such a palace as yours ~~xxxxxxx~~ is to be."

Full of the wine of triumph, the king of the gods was entertained by the
 mere boy's pretension to a knowledge of Indras earlier than himself. With
 a fatherly smile he put the question: "Tell me, Child! Are they then so very
 many, the Indras and Divine Architects you have seen, or at least heard of?"
 The beautiful child calmly nodded. "Yes, indeed, many have I seen." The voice
 was as warm and as sweet as milk ~~xxxxxx~~ fresh from the cow, but the words sent
 a chill through Indra's veins. "My dear child," the boy continued "I knew your
 father, your grandfather and his father who ^{was} ~~is~~ Brahma....and Vishnu himself
 who is the support of Brahma... him too I know!"

"O Indra, I have ~~xxx~~ known the dreadful dissolution of the universe. I have
 seen all perish, again and again, at the end of every eon. Who will number
 the passing eons of the world, as they follow each other endlessly. Who will
 search through the wide infinities of space to count the universes side by side
 and the number of Indras in them all - those Indras side by side, who reign

once in all the innumerable worlds. these ethers who passed away before them. King of Gods, there are among your servants certain who maintain that it may be possible to number the grains of sand on earth and the drops of rain that fall from the sky, but no one will ever number all these Indras. This is what the Knowers know.

~~Out of the cosmic dance of Shiva, out of the rhythm of his whirling~~
~~limbs, beyond the farthest vision, crowding outer space, the~~
 The universes

Now, during the discourse of the boy, a procession of ants made its appearance in the hall. In military array, in a column four yards wide, they paraded across the floor. The boy saw them, paused a moment and stared. Then, suddenly, he laughed with an astonishing peal, but immediately subsided into a profound and thoughtful silence.

"Why do you laugh?" stammered Indra. "Who are you mysterious being, under this deceiving guise of a boy?" The proud king's throat and lips had gone dry, and his voice continually broke. "Who are you, Ocean of Virtues, enshrouded in deluding mist?"

The magnificent boy resumed: "I laughed because of the ants. The reason is not to be told. Do not ask me to disclose it. The seed of woe and the fruit of wisdom are enclosed within it. It is the secret that smites with an axe the tree of worldly vanity, hews its roots, and scatters its crown."

The boy smiled and sank into silence. Indra regarded him, unable to move. "O Son of a Divine Being," the king pleaded with him presently, with a new and visible humility. "I do not know who you are. You would

seen to me Wisdom Incarnate. Reveal to me this secret of the ages, this light that dispels the dark."

Thus requested to teach, the boy opened to the god the hidden wisdom. "I saw the ants, O Indra, filing in long parade/ Each was once an Indra. Like you, each by virtue of pious deeds once ascended to the rank of a king of gods. But now, through many rebirths, each has become again an ant. This army is an army of former Indras."

"Piety and high deeds elevate the inhabitants of the world to the glorious realm of the celestial mansions, or to the higher domains and to the highest sphere of Shiva. of Brahma and Vishnu; but wicked acts sink them into the worlds beneath, into pits of pain and sorrow, involving reincarnation among birds and vermin, or out of the wombs of pigs and animals of the wild, or among trees, or among insects. It is by deeds that ~~fixes~~ one merits happiness or anguish, and becomes a master or a serf. It is by deeds that one attains to the rank of a king or a ~~Brahmin~~ brahmin, or of some god. This is the whole substance of the secret. This wisdom is the ferry to beatitude across the ocean of hell. As the boy continued his discourse, the king of gods, for all his celestial splendor, had been reduced in his own regard to insignificance. ~~Meanwhile~~ ~~Meanwhile~~ Shiva entered the ~~the hallxxxxhisxxxxthe Great Yogi, dressedxxxx~~ ~~xxxxxx~~ dressed as an ascetic since he is not only the passion whose first stirrings manifests the universe but, also, but he is also the Great Yogi. ~~xxxxxxx~~ a quiet, circular cluster of hair grew on Shiva's chest: it was intact at the circumference, but from the centre many of the hairs, it seemed, had disappeared. ~~xxxxxx~~

"Whence do you come O Hely ~~xxxxxx~~ What
xxxxxxxxxxxxxx

Meanwhile, another amazing apparition had entered the hall. The newcomer had the appearance of a kind of hermit. His head was piled with matted hair; he carried a paltry parasol of grass; ~~and~~ he wore a black ~~burning~~ deerskin around his loins and a quaint, circular cluster ~~cluster~~ of hair grew on his chest: it was intact at the circumference, but ~~from~~ the center many of the hairs, it seemed, had disappeared. The saintly figure ~~then~~ strode directly to Indra and the boy squatted between them on the floor, and there remained, motionless as a rock. The kingly Indra, somewhat recovering his hostly role, bowed and paid obeisance, offering buttermilk and honey and other refreshments; then he enquired, falteringly but reverently, after the welfare of the stern guest, and bade him welcome. Whereupon the boy addressed the holy man, asking the very questions Indra himself would have ~~asked~~ proposed.

Whence do you come, O Holy Man? What is your name and what brings you to this place? Where is your present home, and what is the meaning of the grass parasol? What is the portent of ~~the circular~~ that circular hair-tuft on your chest: why is it dense at the circumference but at the centre almost bare? Be kind enough, O Holy Man, to answer in brief, these questions. I am anxious to understand."

Patiently the old saint smiled, and slowly began his reply. "I am a hermit and the Hairy One is my name. I am short-lived, ~~and~~ I have no home and I exist by begging alms. To shield myself from the sun and rain I carry over my head this parasol of grass.

"As to the circle of hair on my chest, it is a source of grief to the children of the world. Nevertheless, it teaches wisdom. With the fall of an Indra, one hair drops. That is why, in the center all the hairs ^{have gone.} ~~have gone.~~ When the other half of the period allotted to the present

Zero will
~~that~~ Absolute or ~~Zerovish~~ have expired, I myself shall die. O Divine child, it follows that I am somewhat short of days; what, therefore, is the use of a house for me? Everything below the sphere of the Absolute is as insubstantial as a cloud, taking shape as Creation, and again dissolving. That is why I devote myself exclusively to meditating on the lotus feet of Zero, the highest. Faith in the Zero is more than the bliss of redemption; for every joy, even the heavenly, is as fragile as a dream, and only interferes with the one-pointedness of our faith in the Absolute. Shiva, the peace-bestowing, the highest spiritual guide, taught me this wonderful wisdom. I do not crave to experience the various forms of redemption: to share Indra's supernal mansions and ~~joy~~ enjoy his presence, or to be like him in body and apparel, or to become a part of his august substance, or even to be absorbed wholly in his ineffable essence.

Abruptly, the holy man ceased and immediately vanished. It had been Shiva, the Great God, himself; he had now returned to his supramundane abode. Simultaneously, the beautiful boy, who had been ~~the~~ the God Vishnu, one of the three aspects of Shiva, disappeared as well. The king was alone, baffled and amazed.

Indra pondered, and the events seemed to him to have been a dream. He no longer felt any desire to magnify his heavenly splendor or to go on with the construction of his palace. All he desired now was redemption. He had acquired wisdom, and he wished only to be free. He entrusted the pomp and ~~mission~~ burden of his office to his son, and prepared to retire, to the hermit life of the wilderness. Whereupon his beautiful ^{voluptuous} and passionate queen was overcome with grief.

She sought the advice of Indra's house-priest and spiritual advisor who ~~then~~ then discoursed sagely with him on the virtues of spiritual life, but on the virtues also, of the secular. He gave to each its due. Very skilfully he developed his theme. The royal pupil was persuaded to relent in his extreme ~~conviction~~ ^{resolve}. The queen was restored to radiant joy. The ~~high~~ house-priest, Brihaspati, who had once composed a treatise on government, in order to teach Indra how to rule the world, now issued a second work, a treatise on the polity and stratagems of married love. Demonstrating the sweet art of wooing ~~every~~ ever anew, and of enchainning the beloved with enduring bonds, this priceless book established on sound foundations the married life of the reunited pair.

Thus concludes the marvelous story of how, ~~through the intervention of Shiva~~ through the intervention of Shiva and one of his attributes in the shape of the God Vishnu, the king of the lower kingdom was humiliated ~~in~~ in his boundless pride, cured of an excessive ambition, and through wisdom, both spiritual and secular, brought to a knowledge of his proper role in the wheeling play of unending life.

It is a lovely story which ~~unfolds~~ ^{unfolds} in poetic terms the Indian philosophers' understanding of ~~Space, Time and Thought~~ of Space, Time, and Thought. ~~In~~ ^{From} the March of the Ants, ~~who had all been Indras, we understand the infinity of Time which emanates from The Supreme Spirit, the Absolute or Zero. When the Absolute manifests itself in Time-Space, Time is the duration of the manifestation.~~ ^{as an Indra.} ~~Space~~ The diagram of the army of ants marching is a map for us to grasp the meaning of the Indian phenomenon of the continuously expanding form - expanding to infinity until it merges with the undifferentiated

continuum of the Absolute of which an Indra would be an apparent development. The first of the continua underlying all perceptible forms appears to be space. Absolute ~~xxx~~ empty space is defined by Indian philosophers as a limitless, undifferentiated, indivisible continuum in which are built the imaginary divisions of relative space. The apparent localization of heavenly bodies and their movements creates the illusion of a division of space. But, according to the traditional example: Space within a pitcher is ~~is~~ not really separated from the space outside. It was not distinct before the pitcher was made; it will not be distinct once the pitcher is broken and is not therefore really distinct while the pitcher exists. All the divisions of space into atoms and heavenly spheres are mere appearances. The space within the atom can be as immense as that within a solar system, and there can be ~~no~~ limit to the number of possible ~~universe-contained~~ ^{worlds contained} in another. Indra had forgotten this. His ego had blinded him and he was not carrying on his right function in the orderly disposition of Cosmos in which there is the continual process of Creation, Preservation and Destruction.

Similarly Time ^{is} ~~was~~ called an "invisible red" or continuum. This ~~xxxx~~ absolute Time is an ~~xxxx~~ ever-present eternity which seems inseparable from space. Relative time results from the apparent division of space by the rhythm of heavenly bodies.

The third perceptible continuum ~~is thought~~ is thought. Everything that exists appears with a form, within a co-ordinated system. It seems to be the realization of a plan, the materialization of an organized dream. Hence the visible universe was conceived as the form of thought of its creator. Whenever we go to the root of anything we find no longer a substance but a mere form, a concept, whose nature can be

Which these conditioned by modern history declare

Is five thousand, to four thousand years old.

Nevertheless, our ancient ~~historical~~ histories (puranas) say

It is from the mists of antiquity.

When the Aryans marched into India, their Brahmins
~~with Brahma as their god, connected on 1,000 B.C.~~
 Bitterly fought the presence of Shiva, the Arch-Yogi, *who is 3,000 years old*

Since the methods of yoga

- Different from those of Brahmin ritual, *which kept knowledge and power in the hands of the Brahmins*
 Are open to everyone able to follow its disciplines,

Shiva, the yogi, is accused in Aryan scripture

Of being the teacher of the low-born and the humble

-- The teacher who revealed the secret of the higher truth

To those unqualified for ritual practice.

THE FIRE CEREMONY *(as dance - drama)*

(SHOTS OF ~~the sacred fire~~ ALTAR (Woman) ~~with~~ HEARTH (Yogi), *femal orga*

IN WHICH THE DEVOURER (Agni, or Fire) ~~is~~ IS EATING THE DEVoured (Burnt-

Offering or Soma). GIRLS AND MEN CIRCLING THE FIRE ARE FEEDING ~~THE~~ ^{IT} ~~THE~~

~~THE~~ WITH WINE ~~THE~~ (Soma), ~~Clarified~~ Clarified Butter, Grain etc. FINALLY

IMAGE OF ~~AN~~ A GOAT IS THROWN IN ^{THE MULTICOLORED} FLAMES. ~~xx~~ AS HANDFULS OF GRAIN ARE

THROWN IN THE ^{AIR FOR THE} HEARTH, THE FEEDERS OF ^{THE Fiery - Breath (āgneya - prāna)} FLAMES CHANT):

"I am feed, I am FOOD, I am feed."

(SHOTS OF THE FLAMES):

"I am the eater, I am the eater, I am ^{the Fire,} the first burner in Creation."

(MALE VOICE CHANTS IN SANSKRIT):

~~"Etadva va idam sarvam annam asivannadas-ea, soma evvasam, agnir annedah~~
~~— (Ritual - 1.1.6.)~~

Tad u Somah

Etadvad va idam sarvam annam (food) cainnadas ca,

Soma evannam, agnir annadah (the devourer),

(Brhad-~~samhita~~ aranyaka Upanishad) 1/4.6.

And now whatever is moist, he produced from semen

And semen is a part of the burnt-offering -

Substitute for the antique human sacrifice -

Still performed in the jungle depths, among initiates.

(GRAIN, FLOWERS, INCENCE, ALCOHOL (SOMA) IS THROWN INTO FIRE)
AND A MAN IS SACRIFICED ~~REKREKRE~~ ACCORDING TO KALI(SHIVA)
RITUAL. THE OFFICIATING PRIEST CHANTS BEFORE THE BEHEADING):

Hram,
Hrim, ~~Hrim, Krim~~, Krim, Hrim, Kring, Strim, Phat,
Klim, Ksraum, Strim, Haum, Kha, ~~Dum~~ Dum, Kha,
Kring, Klim, Hrim, Am, Hum, Prem, Ha-u

mantra of Kali (Shiva)
OM
Aum, Krim, Krim, Krim,
Him, Hum, Hrim, Hrim, Svaha.

The sacrifice is food and fire is the eater of food.

Fire is the life, the sacrifice (soma), the activity;

Fire ~~is~~ is the enjoyer, and Soma all that is ~~is~~ enjoyed.

And the color of Fire is red,

And Shiva just means that, the Red One;

For in the Tamil language the word for red is Shiva-ppu

Shiva ~~xxx~~ is the most ancient God in India....

The sacrifice in the cosmos shows this constant process
 Of destruction, of burning, of devouring
 On which it depends for its sustenance.

The ~~ensimix~~ ritual sacrifices performed by man
 Have for their purpose

A conscious co-operation with the cosmic life;
 This is the purpose of rites in all religions -
 And ritual is always a form of sacrifice.

The antique ritual of sacrifice consists
 In beheading the victim.

The first offering from which life springs forth
 Is an offering of semen.

The Full offering is the blood of a mature victim.

From the latter offering (be it mature grain, goat, ~~or~~ grass) ^{or human}
 Is derived the food on which we live.

The taking of life, the feeding on life,
 Understood as a participation in a cosmic, eternal process
 Can become a means of realization

Instead of being merely an unconscious

Participation in ^{the} cosmic process.

D. p.280

The Universe can only sustain itself by constant eating
 Devouring.....

(BALI DANCES):

Ravenous time has flowers for his food in autumn

Yet can cleverly make good each flower and petal.
 Devours animals ~~and men~~ and men,
 But for ten dead, he can create ten.
 If you enquire how secretly you've come
 To man-size from the smallness of a stone,
 It would appear his effort made you ~~rise~~ rise
 So gradually to your proper size.
 But as he ~~mk~~ makes, he eats; the very part he began -
 Even the elusive heart - Time's ruminative tongue will wash
 And slow juice masticate all flesh.
 That volatile huge intestine holds
 Material and abstract in its folds;
 Thought and ambition melt, and even the world
 Will alter in that catholic belly curled.
 But time who ate my love
 You cannot make me such another.
 You who can remake the lizard's tail and the bright snakeskin/
 Cannot, cannot -
 And though you brought me up from a boy
 You can make no more of me, only destroy.

THE SUPREMACY OF SHIVA

Because of the intimate union between Indian philosophy and Nature,
 Western visitors to India have often mistaken the Hindus for pantheists.
~~But they are not pantheists and are not monotheists.~~ Actually they are monotheists,
 whatever the sources ~~of~~ and number of Gods are (there are said to
^{thirty} be three million and three names for God, which means an infinite number).

Due to political and economic pressures, there are ~~these are different~~ different names for the Supreme Energy ~~which is for the~~ that creates/ the Cosmos. Different names also arose from the passage of time, the older conceptions existing along with the new ^{and} the beliefs of the latest immigrants, clashing with the more ancient. This is the Trinity or Triple Symbol of the one Supreme Energy/, according to the Aryan Brahmins:

~~XXXXXXXX~~ (SHOTS OF THE TRIMURTI) - SEVERAL

In the center is ~~Shiva the Hindu deity~~ ^{male} ~~Supreme Soul~~ Brahma, the ~~Ryan~~ Aryan ~~conception of the Supreme Energy~~ anthropomorphism for the Creator, distinct from the Supreme Energy, ^{which} ~~who~~ is neuter Brahma, the supreme ~~soul~~ soul of the universe, self-existent, absolute, and eternal, from which all things emanate, and to which all return). This neuter Brahma or essence is incorporeal, immaterial, invisible, unborn, uncreated, without beginning and end, illimitable, and unappreciable by the sense until the film of mortal blindness is removed. It is all-pervading and infinite in its manifestations, in all nature, animate and inanimate, in the highest god and in the meanest creature. This Supreme Soul receives no worship, but is the object of that abstract meditation which Hindu sages practice in order to obtain absorption in it. This neuter Brahma has been called the Active Creator. But it is the pre-Aryan Shiva who is called The Great Yogi and who is today known as the Creator - the worship of Brahma disappeared long ago. Anyway in this triple Aryan symbol, it is Brahma who is the central figure. The ^{God} ~~one~~ on the left is Shiva and the one on the right is Vishnu another Dravidian deity who, it is said, was a real personage.

The worship of Shiva and Vishnu are the two ~~chief~~ chief vehicles ~~for~~ for self-realization in India today, the former embracing the greatest number of people. The original Shiva cult was split into the present-day Shiva and Vishnu/^{sects}~~cults~~ due to, as I said, political and economic pressures.

~~According to~~ In their Scriptures ~~written~~ written, or orally ~~transmitted~~ transmitted, in Sanscrit, the Aryans do not mention Shiva, But his worship was so pervasive and powerful that the Brahmins/^{felt}~~felt~~ compelled to include him in the Hindu pantheon. At first they identified Shiva, the Red God, with Rudra, a god in their own pantheon. Rudra also means Red. In later times, Shiva, under his own name, regained his original position as Maha-deva, or Great God, subsuming the ~~attributes~~ attributes of Vishnu who is the Preserver of the Cosmos, ~~and Rudra~~ Rudra, the Destroyer, and Brahma who is the Creator.

The change in the Hindu's attitude to Shiva is ~~reflected~~ reflected in a story in one of the Purana-s. Purana means ancient history and deals with many events before the immigration of the ~~Aryan~~ Aryan nomads into India.

~~(DANCE-DRAMA IN KATHAKALI STYLE, WITH TRADITIONAL CLOTHES, MAKEUP. VISHNU AND BRAHMA INTERPRET THE NARRATIVE. Vishnu, with a thousand EYES IS FORMLESS IS RECLINING ON THE COILS OF A THOUSAND-HEADED SERPENT)~~

~~In the night of great night which follows the dissolution of the universe~~

(Dance-drama IN KATHAKALI* STYLE, WITH TRADITIONAL CLOTHES AND MAKEUP. VISHNU AND BRAHMA INTERPRET THE NARRATIVE. VISHNU IS RECLINING ON THE FORMLESS WATERS OF THE DISSOLUTION. HE HAS A THOUSAND EYES (- color photos of Nebula in Scutum Sobieski-p.468-, wide-angle of constellation Orion, star-cluster M.3 - p.524-, Veil Nebula in Cygnus, the Ring-

NEBULA IN CYGNUS p.391, THE ORION AND CRAB ~~NEBULAE~~ NEBULAS ARE
 PROJECTED ON VISHNU'S FACE - AT POINTS COLLAGES COULD BE MADE OF
 THESE AND SATURN * PHOTOGRAPHED IN BLUE-LIGHT * P.266 - JUPITER
 PHOTOGRAPHED IN BLUE LIGHT - P.265 - THE CORONA, AND ANNULAR ECLIPSE
 WAXING AND WANING
 OF THE SUN Pp204, 202 and the moon/~~the moon~~ IN ONE CORNER
 RECLINING
 ARE PROJECTED ON VISHNU'S IMMENSE FACE *) AND IS ~~RESTING~~ ON THE
 FORMLESS
 BEFORE A NEW CREATION
~~FORMLESS~~/WATERS OF DISSOLUTION/*** VISHNU CONTAINS WITHIN HIMSELF THE
 SEEDS OF ALL THAT HAS BEEN BEFORE *** SUPPORTED BY THE THOUSAND-
 HEADED SERPENT, ~~OF THE~~ INFINITE... ~~XXXXXX~~ Plate in Moor's
 Pantheon....)

"In the dark night of the dissolution
 When all beings and worlds are resolved together
 In one equal and inseparable stillness,
 I, Brahmasaw the great Vishnu, soul of the universe,
 Thousand-eyed, omniscient, Being
 And non-Being alike
~~Supporting~~ Reclining on the formless waters, supported
 By the thousand-~~eyed~~ headed serpent, Infinite.

(VISHNU RESTS ON COILS OF SERPENT; ITS THOUSAND HOODS, EXPANDED,
 FRAME
 PROTECT THE GOD BELOW. THE THOUSAND HOODS MAY BE SUGGESTED WITH
 A RICE OR WHEAT* PATCH - WHICH I HAVE NEVER SEEN ~~AND~~ BLOWN TOWARDS
 CAMERA BY A FAN, THE TREMBLING OF A THOUSAND LEAVES IN THE WIND,
 AN ERECT ARRAY OF CORN*COBS BLOWN UP ETC).

AND I, DELUDED BY HIS HIS GLAMOR
 TOUCHED THE eternal being with my hand and asked:
 "Who art Thou? Speak."

Then he of the lotus-eyes

Looked on me with a drowsy glance,

Rose, smiled and said:

"Welcome my child, grand-sire of many."

~~But~~ I took great offence at this and said

"Do you, O sinless god, like a teacher to a pupil

Call me a child??

I am the cause of creation and destruction,

Preserver of the myriad worlds, the source and soul of it all.

Tell me, why do you speak so foolishly to me?"

And Vishnu retorted:

"Don't you know I am Vishnu

Creator, ~~xxx~~ preserver and destroyer of the worlds,

The eternal male,

Undying source and center of the universe?

Brahma, you were born from my own imperishable body."

Now an angry argument broke out between us two

On that formless sea.

Then,

(CAMERA TRACKS THE BEAM OF A SEARCHLIGHT OR CYLINDRICAL DISCHARGE
FROM TWO ELECTRODES OR SOME ~~XXXXXXXX~~ FIERCE PILLAR-LIKE,
BRIGHT EMANATION ~~XXXXX~~ IN SOME MODERN VACCUUM CHAMBER).

Miraculously, for the ending of our dissection

There appeared before us a glorious, shining phallus,

A fiery pillar, like a hundred universe-consuming fires,

Without a beginning, a middle or an end:
~~XXXXXXXXXXXXXXXXXXXX~~

~~Incomparable, xix~~

Incomparable, indescribable.

The divine Vishnu, bewildered by its thousand flames

Said to me, who was as much startled as himself:

"Let us find out the source of this extraordinary fire:

I will ~~ascend~~ descend, and you, Vishnu, ascend with all your power."

Then he became a bear, like a mountain of blue collyrium,

A thousand leagues in width, with sharp-pointed tusks,

Long-snouted, loud-grunting, short of foot,

Victorious, Strong, incomparable -- and plunged below.

For a thousand years he sped thus downward

But of the phallus, he found no base at all.

Meanwhile I, Brahma, became a swan

White and fiery-eyed, with wings on every side

Swift as thought I went upward for a thousand years

Seeking to find the pillar's end, but found it not.

Then I returned and met the great Vishnu, half-way,

Weary and astonished, on his upward way.

(THE PHALLUS BURSTS OPEN IN THE MIDDLE AND SHIVA IS FRAMED BY IT.

SCULPTURES OF THIS MAY BE MIXED WITH BALI * SEE ZIMMER PLATE 30).

Then Shiva stood before us, x

And we whom his magic had beguiled, bowed to him

While there arose about us, on every hand,

The articulate sound of OM, clear and lasting.

(BRAHMINS CHANT OM. THE MULLAHS 'Amin, Amin', THE CHRISTIANS 'AMEN')

INTERSPERSED WITH THE "YEA, YEA," OF OTHERS AND LAST OF ALL " YEA,
SO IT IS, SO BE IT, AMEN," FROM A BASS VOICE).

And Vishnu said to Shiva, "Happy has been our quarrel, God of gods
In that you have appeared before us to end it."

Then Shiva answered Vishnu:

"You are indeed the creator, preserver and destroyer of the worlds
Do you, my child, maintain this world both inert and moving.

For I, the undivided Overlord, am three,

Am Brahma, Vishnu and Rudra/^{NOTE:}(the proto-Shiva of the Aryans)

Who create, maintain and destroy.

We are meeting in the inert state of the dissolved world

But do cherish Brahma, for he will be born ~~again~~

Of you in an ensuing age.

Then will ~~ix~~ the two of you see me again."

Then the Great God vanished.

And thus was established the worship of the lingam

In all the worlds.

(TO BEAT OF MRIDANGAM DRUM BALI DOES THE BHAIRAVA (VICTORIOUS DANCE)
OF SHIVA AMONG THE ONE THOUSAND GIANT LINGAMS IN THE OUTSIDE CORRIDORS
OF RAMESHWARAM TEMPLE, S.INDIA).

(AERIAL VIEW OF HIMALAYAS FROM PLANE APPROACHING IT).

We cannot understand the immensity of Shiva

Who is formless and naked - clothed in the elements (digambara)

Beyond the cosmos itself.

CONTINUATION

1. Symbolism of Yoni and Lingam (what Bill has) and sanctuaries of some temples.
2. Now comes scene described, foot of previous page. Yab-Yum, the Union of Shiva and Parvati on top of Mount Everest. Parvati is daughter of Himalaya. Their heavenly garden. Creation is Shiva and Parvati.
3. The Great Yantra (diagram) - interpenetration - the model of the Universe.... which is due to Yoni (energy) and lingam (the cause).
4. Ardhanarishvara - the hermaphrodite which is the symbol of Shiva-Parvati in painting and sculpture.

UP TO THIS POINT IS ABOUT ONE-FOURTH OF FILM